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Souvenir Program

MASSACHUSETTS INSTITUTE OF TECHNOLOGY NIGHT

AT THE

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May 9, 1948

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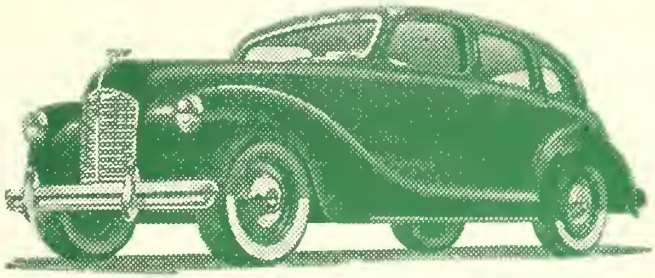

THE CRANDALL-HICKS CO., INC.
Established 1925
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Program 1 *Number 1*

TUESDAY, MAY 4, 1948

OPENING NIGHT

PROGRAM

*STARS AND STRIPES FOREVER, March . . . . . *Sousa*
*OVERTURE to "Light Cavalry" . . . . . *Suppé*
POLKA from "The Bartered Bride" . . . . . *Smetana*
RUMBALERO . . . . . *Camarata*
(First performance in America)

KNIGHTSBRIDGE MARCH from "London" Suite . . . . . *Coates*
*OVERTURE to "The Gypsy Baron" . . . . . *Strauss*
*MASQUERADE SUITE . . . . . *Khatchatourian*
Valse—Nocturne—Mazurka—Romance (*Solo Violin:* Alfred Krips)—Galop
WALTZES from "The Count of Luxemburg" . . . . . *Lehar*
CURTAIN TIME . . . . . *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—
"Brigadoon"—"High Button Shoes"

Among those present: The New England Grenfell Association

*Pops Recording BALDWIN PIANO

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Program 2

WEDNESDAY, MAY 5, 1948

PROGRAM

*ENTRANCE OF THE GUESTS INTO THE WARTBURG from "Tannhauser" . . . . . *Wagner*
OVERTURE to "Egmont" . . . . . *Beethoven*
CLAIR DE LUNE . . . . . *Debussy*
SUITE from "The Comedians" . . . . . *Kabalevsky*
Prologue—Galop—Gavotte—Epilogue
(First performance in Boston)

CONCERTSTÜCK for Piano and Orchestra in F minor . . . . . *Weber*
Soloist: PATRICIA RAPP, Smith '48
*CAPRICCIO ESPAGNOL . . . . . *Rimsky-Korsakov*
Alborada—Variations—Alborada—Scene and Gypsy Dance—Fandango

---

*SELECTION from "Brigadoon" . . . . . *Loewe-Anderson*
*FUGATO on a Well-known Theme . . . . . *McBride*
ESPANA CANI . . . . . *Marquina-Gould*
ALMA MATER

Among those present: Boston Smith Club; Thayer Academy; Cambridge Junior College

*Pops Recording

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POP-OVERS

STARS AND STRIPES FOREVER—JOHN PHILIP SOUSA (1854-1932).

The March King's perfect realization of his theory that "a march should make a man with a wooden leg step out."

RUMBALERO—SALVADOR CAMARATA.

Like Luther Burbank in experiments with plants, the New Jersey-born composer has crossed two musical species—the rumba and bolero—to produce a new variety combining the best features of the original species.

Studying composition and orchestration under Bernard Wagenaar, and conducting under Cesare Sodero, Mr. Camarata earned his living at first as arranger for such leaders of popular orchestras as Jimmy Dorsey, Benny Goodman, and Paul Whiteman. In 1935 he was a trumpeter for Dorsey, in 1944 musical director for Decca records. Going to England two years later to score a British film, he remained to become director of London Records. In recent years he has concentrated on composition.

OVERTURE TO "THE GYPSY BARON"—JOHANN STRAUSS, JR.

A romance by Jokai, the "Hungarian Dumas," inspired the libretto.

Due to political difficulties with the Austrian government, the family of the hero, Sandov Barinkay, have fled from their Hungarian estate, taking him as a child. Returning as a youth, he finds the estate run down and overrun with gypsies. He falls in love with Arsena, daughter of a neighbor. But the pretty lass enrages him by refusing to marry anyone without the title of baron.

(Continued on page 14)

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Program 3

THURSDAY, MAY 6, 1948

PROGRAM

HUNGARIAN MARCH, "Rakoczy" . . . . . *Berlioz*
ROMEO AND JULIET, Overture-Fantasy . . . . . *Tchaikovsky*
ADAGIO from the Third Violin Sonata . . . . . *Bach*
RIDE OF THE VALKYRIES . . . . . *Wagner*

SUITE FOR STRINGS . . . . . *Corelli*
Sarabande—Gigue—Badinerie
RANCH HOUSE PARTY . . . . . *Gillis*
*MASQUERADE SUITE . . . . . *Khatchatourian*
Valse—Nocturne—Mazurka—Romance (*Solo Violin:* Alfred Krips)—Galop

---

SELECTION from "Annie Get Your Gun" . . . . . *Berlin-Anderson*
*VOICES OF SPRING, Waltzes . . . . . *Strauss*
FIRST HUNGARIAN DANCE, in G minor . . . . . *Brahms*

Among those present: Peter Bent Brigham Hospital; Leland Powers School

*Pops Recording

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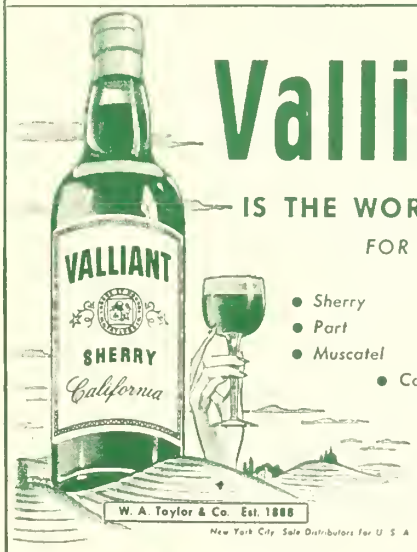

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- Port
- Muscatel
- Burgundy
- Sauternes
- Riesling
- Cabernet

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Program 4 FRIDAY, MAY 7, 1948

PROGRAM

*ENTRANCE OF THE BOYARDS . . . . . *Halvorsen*
*OVERTURE to "Der Freischütz . . . . . *Weber*
WALTZ from the "Serenade," for Strings . . . . . *Tchaikovsky*
SYMPHONIC POEM, "Finlandia" . . . . . *Sibelius*

---

*MATINEES MUSICALES Suite of Movements from Rossini . . . . . *Britten*
March—Nocturne—Waltz—Pantomime—
Moto Perpetuo (Solfeggi e Gorgheggi)
CONCERTO for Piano and Orchestra, in E-flat . . . . . *Liszt*
Soloist: LUISE VOSGERCHIAN

---

*SELECTION from "Oklahoma!" . . . . . *Rodgers-Bodge*
POPS PUNCH POLKA . . . . . *Rasetzki*
*POMP AND CIRCUMSTANCE, March . . . . . *Elgar*

Among those present: Dana Hall Parent-Teachers Association; Babson Institute

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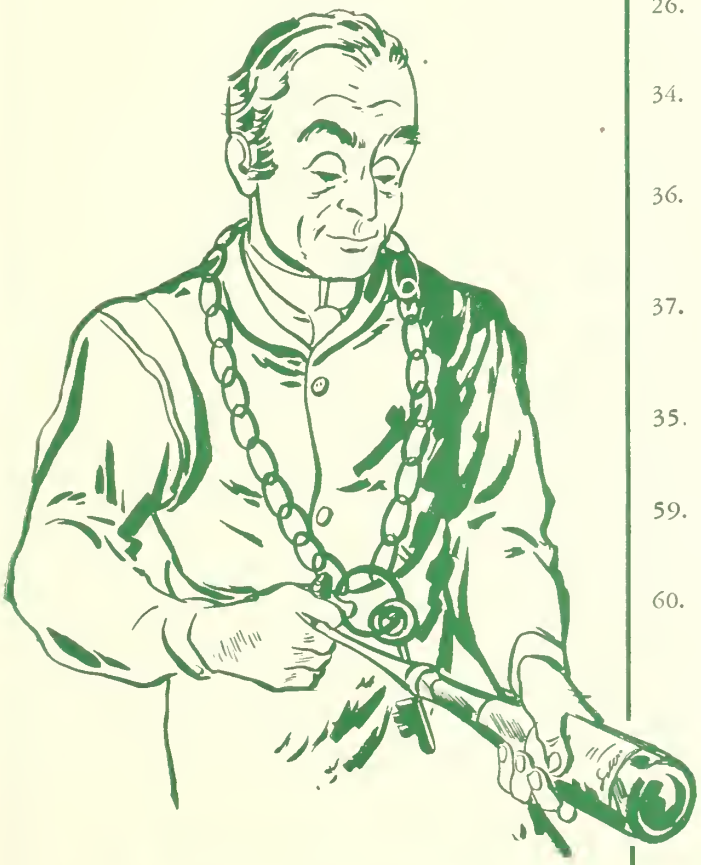

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POPS No. SEE WINE LIST ON PAGE 11

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25. *California Sauterne*
A round, medium — dry wine.

27. *Napa Chablis*
Well balanced full — rich — dry.

26. *California Rhine Wine*
Light, refreshing — with a slight fruity taste.

34. *California Red Burgundy*
A moderately dry red wine.

36. *California Cabernet*
Made of the Cabernet grape. Soft, round, with much finesse and breeding.

37. *Napa Zinfandel*
Made from the Zinfandel grape — a tasty but not heavy red.

35. *California Red Chianti*
Light, Tawny and moderately dry wine.

59. *Extra Dry Cocktail Sherry*
A favorite Extra Dry Sherry. Clean on the palate.

60. *Mission Cream Sherry*
A rich, semi-sweet cream sherry made in California from the Mission Grape.

61. *Cucamonga Port*
Full, rich, fruity — not too sweet.

62. *Cucamonga Sherry*
A rich, medium sweet wine.

63. *Cucamonga Muscatel*
Pleasantly sweet, rich and tasty.

65. *Superior Port*
A tawny rich wine excellent after dinner.

64. *Superior Pale Dry Sherry*
Dry — nutty — fine bouquet.

66. *Superior Muscatel*
Pleasantly aromatic — rich bouquet.

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1	Gold Seal Brut	6.75	3.50
2	Gold Seal Special Dry	6.25	3.25
3	Gold Seal Sparkling Burgundy	6.25	3.25
4	Charles Fournier Brut	7.50	
5	Great Western Extra Dry	6.25	3.25
6	Great Western Sparkling Burgundy	6.25	3.25
7	*Ackerman Dry Royal	7.00	3.75
8	*Bollinger Brut Non-Vintage	8.50	4.50
9	Vintner's Brut Champagne	6.00	3.50
10	*Gancia Lacrima Christi	7.00	3.75
11	*Mirafiore Asti Spumante	7.00	
12	*Krug Brut Reserve	10.00	5.50
13	*Sichel Sparkling Red Burgundy Red Cap	9.50	
14	Renault Brut Champagne	6.75	3.50
15	Renault Extra Dry Champagne	6.50	3.50
16	Renault Sparkling Burgundy	4.50	2.50

WHITE WINES

		Bot.	½ Bot.
17	*Riesling Clos des Templier 1943	4.00	
18	*Bordeaux Special Reserve, de Luze	2.50	
19	*Graves Royal, de Luze	3.00	
20	*Chateau Paveil Blanc 1940 de Luze	3.25	
21	Inglenook Riesling 1944	2.25	
22	Wente Bros. Sweet Semillion	3.00	
23	Wente Bros. Pinot Blanc	3.00	
24	Pastene Riesling	2.25	
25	Pastene Sauterne	2.00	1.25
26	Pastene Rhine Wine	2.00	
27	Pastene Chablis	2.00	
28	*Gancia Castello di Canelli	2.50	1.50
29	*Neuchatel Swiss Wine	3.00	
30	*Sichel Johannisberger	5.50	
31	*Hortz Liebfraumilch 1943	5.00	
32	Valliant Riesling	2.00	
33	Valliant Sauterne	2.00	1.25

RED WINES

		Bot.	½ Bot.
34	Pastene Burgundy	2.00	1.25
35	Pastene Chianti	2.25	
36	Pastene Cabernet	2.25	
37	Pastene Zinfandel	2.25	
38	*Mirafiore Grignolino	2.50	1.50
39	*Mirafiore Freisa	2.50	1.50
40	*Brolio Chianti	3.25	1.75
41	*Brolio Chianti (Half pints)		.75
42	Valliant Burgundy	2.00	1.25
43	Valliant Cabernet	2.00	
44	Inglenook Red Wine Gamay 1944	2.00	
45	*De Luze Club Claret	2.50	

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46	Gold Coast Haut Sauterne	2.00	1.25
47	Gold Coast White Burgundy	2.00	1.25
48	Gold Coast Red Burgundy	2.00	1.25
49	Gold Coast Port	2.00	1.25
50	Gold Coast Sherry	2.00	1.25
51	Gold Coast Muscatel	2.00	1.25

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		Bot.	Glass
52	*Duff Gordon Generoso	3.50	.40
53	*Duff Gordon Amontillado	4.50	.45
54	*Duff Gordon Oloroso	4.00	.40
55	*Cossart Gordon Southside Madeira	3.50	40
56	*Cockburn Ruddy Port	3.25	.40
57	*Cuvillo Vino de Pasto (semi-sweet)	4.00	.40
58	*Cuvillo Amontillado (dry nutty)	4.50	.45
59	Pastene Extra Dry Cocktail Sherry	2.25	
60	Pastene Mission Cream Sherry	2.00	
61	Pastene Cucamonga Port	2.00	
62	Pastene Cucamonga Sherry	2.00	
63	Pastene Cucamonga Muscatel	2.00	

			½ Bot.
64	Pastene Pale Dry Sherry	2.00	1.25
65	Pastene Port	2.00	1.25
66	Pastene Muscatel	2.00	1.25
67	*Brown Bang Sherry	7.00	
68	*Apitiv Sherry	5.00	
69	*Partners Port	7.00	
70	Valliant Port	2.00	
71	Valliant Muscatel	2.00	
72	Valliant Sherry	2.00	

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*Guinness Stout	.60

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Pretzels	.10
Cheese Wafers	.10
Assorted Cookies	.15
Tarts	.20
Fig Squares	.10
Tea Cakes	.20
Brownies	.15
Fudge Cake	.15

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1 lb. "Signature" box	1.10
½ lb. "Signature" box	.55
1 lb. Chocolates and Bon Bons box	1.25
1 lb. Milk Chocolates box	1.25
1 lb. Thorodale Carlisle box	1.50
1 lb. Morning Glory Assortment box	2.00
½ lb. Assorted Caramels box	.50

ICE CREAM

Vanilla	.25
Chocolate	.25
Frozen Pudding	.25
Strawberry	.25
Cherry Sundae	.30
Pineapple Sundae	.30
Strawberry Sundae	.30

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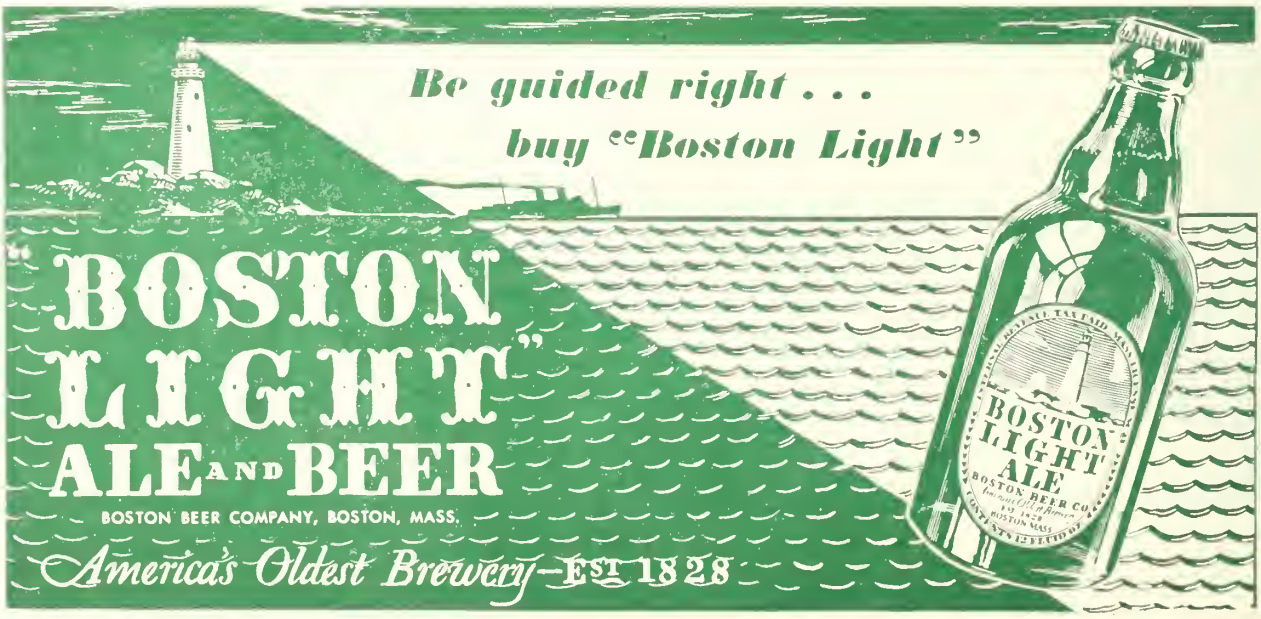
"Step-A-Head" Mixed Nuts, 1 lb.	1.40
Peanuts, ½ lb.	.35
Selected Spanish Peanuts, ½ lb.	.30
Selected Mixed Nuts, 6½ oz.	.70
Fancy Cashews, 7 oz.	.60
Selected Almonds, 7 oz.	.90

Wine List on page 11



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Tea, Individual Pots	.20
Coffee or Tea	.20

FRESH FRUIT DRINKS

Punch (non-alcoholic)	.25
et or Sauterne Punch	.45
onade	.25

GINGER ALE, ETC.

Dry 7 oz.	.15
Dry 12 oz.	.25
PUNCH served in pitchers	1.00
onade served in pitchers	1.00
RET OR SAUTERNE	
UNCH served in pitchers	1.25
nd Spring Water 7 oz.	.10
Soda 6 oz.	.10

INTERNATIONAL CIGAR BRANDS

Corona Sublimes	2 for .35
Corona Belvedere	.20
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A. & C. Tony	2 " .35
A. & C. Empress	.25
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Overland Perfectos	.20
Overland Panetelas	.15
Overland Londres	.15
El Blason Belvederes	.30
Partagas Belvederes	.30
Punch Perfeccionados	.30
La Simbombo Americanos	.30

CIGARETTES

Lucky Strikes	.25
Chesterfields	.25
Camels	.25
Old Golds	.25
Philip Morris	.25
S. S. Pierce	.25
Pall Mall	.25
Kools	.25
Marlboro	.25
Herbert Tareyton	.25

Wine List on page 11

Great Western

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POP-OVERS

Distraught, Sandov joins the gypsies. They adopt him and make him a Gypsy Baron. He marries the chieftain's daughter, Saffi. Finding a rich buried treasure, he finds himself subject to imprisonment for not reporting the find to the Austrian authorities. But he gains amnesty by presenting the treasure to the government, and joining the army with his entire band. In the last act he returns in triumph, rewarded for his bravery with a real baronetcy. To cap all, Saffi turns out to be no gypsy, but daughter of the Pasha who in olden times had dwelt in his family's castle.

ARAM KHATCHATOURIAN (b. Tiflis, 1903)
Aged 19 before he became absorbed in music, he studied in Moscow with Gnessin, a pupil of Rimsky-Korsakov. After two years' study of the 'cello, he concentrated on composition from 1929 to 1934 at the Moscow State Conservatory, under Myaskovsky and Vassilenko.

DMITRI KABALEVSKY (b. 1904)
Pupil of Nicolas Myaskovsky, the grand old man of contemporary Russian composers, he has written chamber music, symphonies, overtures and criticism.

The Steinway is the official piano of

Arkansas Philharmonic
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Ft. Wayne Symphony
Harrisburg Symphony
Hollywood Bowl, Los Angeles
Houston Symphony

Indianapolis Symphony
Kansas City Symphony
Los Angeles Symphony
Louisville Philharmonic

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Minneapolis Symphony
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Nat. Symphony, Wash., D.C.
New Jersey Symphony

New Orleans Civic Symphony
New York Philharmonic Symphony
Philadelphia Orchestra
Pittsburgh Symphony

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MATINÉES MUSICALES—BRITTEN.

The themes for the March and the Waltz are derived from the delightful ballet music from Rossini's great opera, "William Tell." Other themes are from the piano compositions, "Sins of My Old Age."

This suite and "Soirées Musicales" were composed as ballet music for Lincoln Kirstein's American Ballet Theatre.

Solfeggi and gorgheggi may be freely translated as "warbles and gurgles."

NICHOLAS RASETZKI.

Equally adept in music and English, he is now an instructor in the latter subject at Babson Institute.

(*Continued on page 17*)

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Program 5

SATURDAY, MAY 8, 1948

V-E DAY

PROGRAM

*EL CAPITAN, March . . . . . *Sousa*
*OVERTURE to "Mignon" . . . . . *Thomas*
*PANIS ANGELICUS . . . . . *Franck*
*FARANDOLE from "L'Arlesienne" . . . . . *Bizet*

THREE MOVEMENTS from the Classical Symphony . . . . . *Prokofieff*
Allegro con brio—Gavotte—Finale
FINALE from "Scheherazade" . . . . . *Rimsky-Korsakov*
REGIS COLLEGE GLEE CLUB
Dolores La Verdiere '50, Director Alice Lavery '48, Accompanist
O Sing Your Songs . . . . . *Cain*
Ave Maria . . . . . *Arcadelt*
Romany Life . . . . . *Herbert*
Solo: JOAN MOYNAGH

---

*WALTZ OF THE FLOWERS from the "Nutcracker" Suite . . . *Tchaikovsky*
*JAZZ LEGATO and JAZZ PIZZICATO . . . . . *Anderson*
*SALUTE TO OUR FIGHTING FORCES . . . . . *Arranged by Bodge*
Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors
Aweigh—When the Caissons Go Rolling Along—God Bless America

ALMA MATER

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LEROY ANDERSON
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Program 6

SUNDAY, MAY 9, 1948

M. I. T. NIGHT

*POLONAISE from "Eugene Oniegin" . . . . . *Tchaikovsky*
*OVERTURE to "La Belle Helene" . . . . . *Offenbach*
PRELUDE in E major for Strings . . . . . *Bach*
*BALLET MUSIC from "Aida" . . . . . *Verdi*
Dance of the Little Black Slaves—Ballabile

TOCCATA . . . . . *Frescobaldi-Kindler*
LA VALSE, Choregraphic Poem . . . . . *Ravel*
M. I. T. GLEE CLUB . . . . . .
Klaus Liepmann, Conductor
Ephraim Miller '50 Robert Pfaff '51 *Accompanists*
Wanderer's Song . . . . . *Schumann*
Tarantella . . . . . *Randall Thompson*
Old Man Noah . . . . . *Arranged by Bartholomew*
Battle Hymn of the Republic . . . . . *Arranged by Ringwald*
Tech Songs
Sons of M.I.T. . . . . *John B. Wilbur, '26*
Take Me Back to Tech . . . . . *I. W. Litchfield '85*

CURTAIN TIME . . . . . *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"
*MOTO PERPETUO . . . . . *Strauss*
DANCE OF THE BUFFOONS from "The Snow Maiden" . . . *Rimsky-Korsakov*

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MONDAY, MAY 10, 1948 *Program 7*

PROGRAM

FRENCH MILITARY MARCH . . . . . *Saint-Saens*
OVERTURE to "Robespierre" . . . . . *Litolff*
AIR ON THE G STRING . . . . . *Bach-Wilhelmj*
WALTZES from "Der Rosenkavalier" . . . . . *Richard Strauss*

PRELUDE to "Lohengrin" . . . . . *Wagner*
HUNGARIAN FANTASY for Piano and Orchestra . . . . . *Liszt*
Soloist: ALLEN BARKER, Yale '45
DANCES from the Ballet, "Gayane" . . . . . *Khatchatourian*
Dance of the Rose Maidens—Lullaby—Sword Dance

THE WHIFFENPOOFS:
Heart of My Heart
Alabamy Bound
Teasin'
When I See All the Loving
Mavourneen
Daddy Is a Yale Man
SELECTION from "Annie Get Your Gun" . . . . . *Berlin-Anderson*
YALE POTPOURRI . . . . . *Arranged by Anderson*

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Repetition of July 18 Program		

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Thursday evening,	Aug. 5	SERIES B
Saturday evening,	Aug. 7	
Sunday afternoon,	Aug. 8	
Tuesday evening,	Aug. 10	Extra Concert — TCHAIKOVSKY
Thursday evening,	Aug. 12	SERIES C
Saturday evening,	Aug. 14	
Sunday afternoon,	Aug. 15	

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Gypsy Baron	*Strauss*
La Gazza Ladra	*Rossini*
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Mignon	*Thomas*
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Oberon	*Weber*
Poet and Peasant	*Suppé*
Rienzi	*Wagner*
Roman Carnival	*Berlioz*
Russlan and Ludmilla	*Glinka*
Secret of Suzanne	*Wolf-Ferrari*
William Tell	*Rossini*
Zampa	*Hérold*

OPERA EXCERPTS

Aida — Ballet Suite	*Verdi*
Aida — Grand March (Act 2)	*Verdi*
Cavalleria Rusticana — Intermezzo	*Mascagni*
Eugen Onegin — Polonaise	*Tchaikovsky*
Goyescas — Intermezzo	*Granados*
Jewels of the Madonna — Camorristi Dance	*Wolf-Ferrari*
La Gioconda — Dance of the Hours	*Ponchielli*

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Lohengrin — Prelude to Act III	*Wagner*
Natoma — Dagger Dance	*Herbert*
Prophete, Le — Coronation March	*Meyerbeer*
Samson and Delilah — Bacchanale	*Saint-Saëns*
Tannhauser — Entrance of the Guests	*Wagner*
Thais — Meditation	*Massenet*

MARCHES

Aida — Grand March (Act 2)	*Verdi*
Coronation March from "Le Prophète"	*Meyerbeer*
Egyptian, Persian, Indigo, "Gypsy Baron," Marches	*Strauss*
El Capitan	*Sousa*
Entrance of the Boyards	*Halvorsen*
March of the Little Lead Soldiers	*Pierné*
Marche Militaire	*Schubert*
Marche Slave	*Tchaikovsky*
Pomp and Circumstance	*Elgar*
Semper Fidelis	*Sousa*
Stars and Stripes Forever	*Sousa*
Strike Up the Band	*Gershwin*
War March of the Priests	*Mendelssohn*
Washington Post	*Sousa*
Wedding March — "Midsummer Night's Dream"	*Mendelssohn*

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Piano Concerto in F	*Gershwin*
Piano Concerto No. 1 in G minor	*Mendelssohn*
Piano Concerto No. 2 in D minor	*MacDowell*
Rhapsody in Blue	*Gershwin*
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Tiger Rag	*La Rocca*
Toy Trumpet	*Scott*
Turkey in the Straw	*Guion*
Virginia Reel	*Coffey*
Yankee Doodle	*Gould*

WALTZES

Artists' Life	*Strauss*
Cagliostro	*Strauss*
Danube Waves	*Ivanovici*
Doctrinen	*Eduard Strauss*
Emperor	*Strauss*
Espana	*Waldteufel*
Estudiantina	*Waldteufel*
Eugene Onegin	*Tchaikovsky*
Faust	*Gounod*
Lagoon	*Strauss*
Music of the Spheres	*Josef Strauss*
New Vienna	*Strauss*
Loves of the Poet	*Strauss*
Roses from the South	*Strauss*
The Skaters	*Waldteufel*
Sleeping Beauty	*Tchaikovsky*
Vienna Blood	*Strauss*
Village Swallows	*Josef Strauss*
Voices of Spring	*Strauss*
Where the Citrons Bloom	*Strauss*
Wine, Woman and Song	*Strauss*

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Aida — Ballet Suite	*Verdi*
Ballet Music	*Gluck (Arr. by Mottl)*
Ballet Suite (from "The Cid")	*Massenet*
Coppelia Ballet — Suite	*Délibes*
Dance of the Hours ("La Gioconda")	*Ponchielli*
Fancy Free	*Bernstein*
Faust Ballet Music	*Gounod*
Gaite Parisienne	*Offenbach*
Raymonda	*Glazounoff*
Nutcracker (2nd Suite)	*Tchaikovsky*
Les Sylphides	*Chopin*
Ritual Dance of Fire	*Falla*
Sleeping Beauty Ballet — Waltz	*Tchaikovsky*
The Incredible Flutist	*Piston*
Three-Cornered Hat	*Falla*

CONCERT PIECES

Abendlied	*Schumann*
Annen — Polka	*Strauss*
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Ave Maria	*Arcadelt-MacDonald*
Ave Maria	*Schubert-Wilhelmj*
Bahn Frei Polka	*Ed. Strauss-Bodge*
Bolero	*Ravel*
Brazil	*Barroso-Gould*
Capriccio Espagnol	*Rimsky-Korsakov*
Capriccio Italien	*Tchaikovsky*
Caucasian Sketches	*Ippolitov-Ivanov*
Chanson Triste	*Tchaikovsky*
Cradle Song	*Brahms-Smith*
Cuckoo Clock	*del Castillo*
Dances from Austria	*Schönherr*
Dances from Galanta	*Kodaly*
Danza Piemontesi	*Sinigaglia*
Divertissement	*Ibert*
Drink to me only with thine eyes	*Arranged by Pochon*
Duel in the Sun	*Tiomkin*
Eili, Eili	*Arranged by Jacchia*
Entrance of the Little Fauns	*Pierné*
Espana, Rhapsody	*Chabrier*
Fiddle Faddle	*Anderson*

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Hungarian Rhapsody No. 9 — *Liszt*
In a Persian Market — *Ketelbey*
In the Mosque
In the Mountain Pass
In the Village (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Intermezzo — *Prevost*
Jealousy, Gypsy Tango — *Gade*
Kamennoi Ostrow (Rêve Angélique) — *Rubinstein*
Largo (from "Xerxes") — *Handel*
La Golondrina — *Serradell-Findlay*
La Paloma — *Yradier*
L'Arlesienne, Suite No. 2 — *Bizet*
Leichtes Blut — Polka — *Strauss*
Malaguena (from Suite "Andalucia") — *Lecuona*
March of the Little Lead Soldiers — *Pierné*
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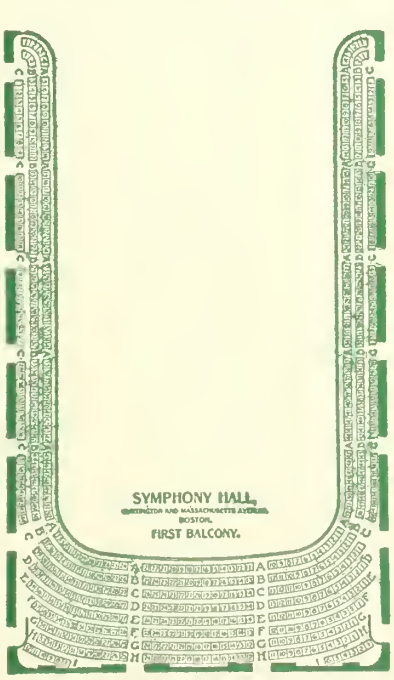
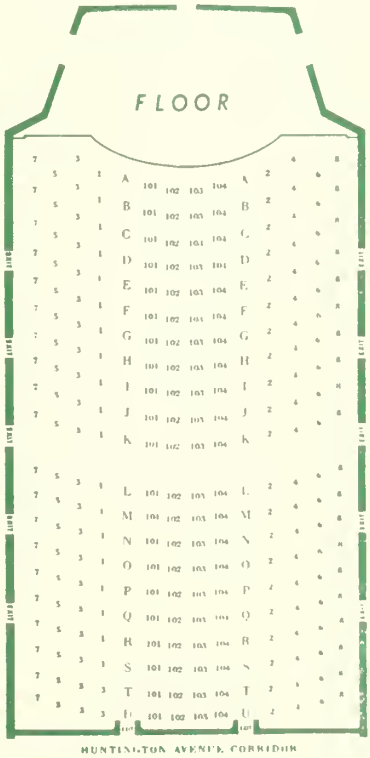
Prelude in C-sharp minor — *Rachmaninoff*
Prelude in G minor — *Rachmaninoff*
Procession of the Sardar (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Rachem — *Mana-Zucca*
Reve Angelique (Kamennoi Ostrow) — *Rubinstein*
Sally in Our Alley — *Arranged by Frank Bridge*
Sans Souci — Polka — *Strauss*
Scherzo (from String Octet) — *Mendelssohn*
Slavonic Dance in C major, No. 15 — *Dvorák*
Song of India (from "Sadko") — *Rimsky-Korsakov*
Song of the Volga Bargemen — *Arr. by Glazounov*
Tik Tak — Polka — *Strauss*
Thunder and Lightning — Polka — *Strauss*
Traumerei — *Schumann*
Tritsch-Tratsch — Polka — *Strauss*
Waltz in A-flat (Arr. by Gericke) — *Brahms*
Waltz from Masquerade Suite — *Khatchatourian*
Warsaw Concerto (Leo Litwin, Soloist) — *Addinsell*
Wedding March (from "Midsummer Night's Dream") — *Mendelssohn*
Wedding March ("The Golden Cockerel") — *Rimsky-Korsakov*





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TAKE ME BACK TO TECH

Words by I. W. Litchfield, '85.

Tune, "Solomon Levi"
By Fred Seaver

I wish that I were back again
  At the Tech on Boylston Street
Dressed in my dinky uniform,
  So dapper and so neat.
I'm crazy after Calculus;
  I never had enough,
It was hard to be dragged away so young
  It was horribly, awfully tough—

Chorus

'Rah for TECHNOLOGY!
'OLOGY, 'Ology, oh—
Glorious old TECHNOLOGY
  'Ology, 'Ology, 'Ology, 'Ology.
Take me back on a special train
  To the Glorious Institute—
I yearn for the inspiration of
  A technological toot!—
I'd shun the physical, quizzical Prof.,
  And chapel and all that;—
But how I would love to go again
  On a Scientific Bat.

Back to the days that were free from care
  In the 'ology, Varsity shop,
With nothing to do but analyze air
  In an aneometrical top;
Or the differentiation
  Of the trigonometric powers
Of the constant pi that made me sigh
  In those happy days of ours.
M-A-S-S-A-C-H-U-S-E-T-T-S
  I-N-S-T-I-T-U-T-E—O-F—T-E-
C-H-N-O-L-O-G—and Y comes after G,
The Massachusetts Institute of Technology.

SONS OF M. I. T.

Words and music by John B. Wilbur, '26.

Arise, ye sons of M. I. T.
  In loyal brotherhood,
The future beckons unto ye
  And life is full and good,
Arise and raise your steins on high,
  Tonight shall ever be,
A mem'ry that will never die
  Ye sons of M. I. T.

Once more thy sons, oh M. I. T.
  Return from far and wide,
And gather here once more to be
  Renourished by thy side,
And as we raise our steins on high
  To pledge our love for thee,
We join thy sons of days gone by
  In praise of M. I. T.

Oh loyal sons of M.I.T.
  When clouds of war burn red,
In foreign land, on distant sea
  Your battle line is spread,
To you we raise our steins on high
  Wherever you may be,
And join your voices from the sky,
  Ye sons of M. I. T.

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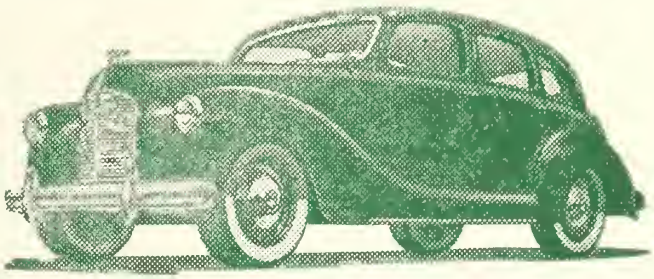

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Program 8 TUESDAY, MAY 11, 1948 *Number 2*

PROGRAM

THE QUEEN OF SHEBA, March . . . . . *Gounod*
GWENDOLINE, Overture . . . . . *Chabrier*
RUMBALERO . . . . . *Camarata*
MIDDLEBURY COLLEGE CHOIR
H. Ward Bedford, Director
Exultate Deo . . . . . *Palestrina*
Come Again Sweet Love . . . . . *Dowland*
Hark, All Ye Lovely Saints . . . . . *Weelkes*
Virga Jesse Floruit . . . . . *Bruckner*
The Rich Old Miser . . . . . *New England Traditional*
Every Time I Feel the Spirit . . . . . *Negro, Arr. Dawson*
*SLAVONIC DANCE in C major, No. 15 . . . . . *Dvořák*
*DIE FLEDERMAUS ("The Bat"), Overture . . . . . *Strauss*
EIRE SUITE . . . . . *Arranged by Anderson*
Irish Washerwoman
The Minstrel Boy
The Last Rose of Summer (*Solo Violin:* Alfred Krips)
The Rakes of Mallow
*WINE, WOMAN AND SONG, Waltzes . . . . . *Strauss*
ESPAÑÁ CANÍ . . . . . *Marquina-Gould*

Among those present: Middlebury College Alumnae; Wheaton College; Junior Advertising Club; Garland School; Business and Professional Women's Club.

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Program 9

WEDNESDAY, MAY 12, 1948

HARVARD NIGHT

MALCOLM HOLMES, '28, *Conducting*

KNIGHTSBRIDGE MARCH . . . . . *Coates*
ACADEMIC FESTIVAL OVERTURE . . . . . *Brahms*
PAVANE FOR A DEAD INFANTA . . . . . *Ravel*
POLOVETZIAN DANCES from "Prince Igor" . . . . . *Borodin*

G. WALLACE WOODWORTH, '24, *Conducting*

HARVARD GLEE CLUB

Fairlee MacDonald, '49—Karl Kohn, '50—*Accompanists*

Glorious Apollo . . . . . *Webbe*
Three Madrigals . . . . . *Gastoldi*
Viver Lieto Voglio—A Lieta Vita—Tutti Venite Armati
Carnival Song . . . . . *Walter Piston '24*
Two Canons . . . . . *Mozart*
Dona Nobis Pacem—O du eselhafter Martin
Love Songs from Liebeslieder Walzer . . . . . *Brahms*
Three Ballads
Trall (Norwegian Part Song) . . . . . *Spalder*
Tommy's Gone Away (American Sea Chanty) . . . . . *Lockwood*
Old Bangum (American Folk Ballad) . . . . . *Donovan*

MALCOLM HOLMES, '28, *Conducting*

*EMPEROR Waltzes . . . . . *Strauss*
*FIDDLE FADDLE . . . . . *Leroy Anderson, '29*
SELECTION from "Carousel" . . . . . *Rodgers-Anderson*

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The CARNIVAL SONG, for men's voices and brass instruments, was written in 1938 for the Harvard Glee Club. It is based on a text by the 16th century Italian nobleman, Lorenzo de' Medici. The translation follows:

CARNIVAL SONG —
WALTER PISTON, '24 (1894–)

Fair is youth and void of sorrow;
  But it hourly flies away. —
  Youths and maids, enjoy to-day;
Nought ye know about to-morrow.

This is Bacchus and the bright
  Ariadne, lovers true!
They, in flying time's despite,
  Each with each find pleasure new;
These their Nymphs, and all their crew
  Keep perpetual holiday. —
  Youths and maids, enjoy to-day;
Nought ye know about to-morrow.

These blithe Satyrs, wanton-eyed,
  Of the Nymphs are paramours:
Through the caves and forests wide
  They have snared them mid the flowers
Warmed with Bacchus, in his bowers,
  Now they dance and leap always. —
  Youths and maids, enjoy to-day;
Nought ye know about to-morrow.

These fair Nymphs, they are not loth
  To entice their lovers' wiles.
None but thankless folk and rough
  Can resist when Love beguiles.
Now enlaced with wreathed smiles,
  All together dance and play. —
  Youths and maids, enjoy to-day;
Nought ye know about to-morrow.

See this load behind them plodding
  On the ass, Silenus he,
Old and drunken, merry, nodding,
  Full of years and jollity;
Though he goes so swayingly,
  Yet he laughs and quaffs alway. —
  Youths and maids, enjoy to-day;
Nought ye know about to-morrow.

Midas treads a wearier measure;
  All he touches turns to gold:
If there be no taste of pleasure,
  What's the use of wealth untold?
What's the joy his fingers hold,
  When he's forced to thirst for aye? —
  Youths and maids, enjoy to-day;
Nought ye know about to-morrow.

Listen well to what we're saying,
  Of to-morrow have no care!
Young and old together playing,
  Boys and girls, be lithe as air!
Every sorry thought forswear!
  Keep perpetual holiday. —
  Youths and maids, enjoy to-day;
Nought ye know about to-morrow.

Ladies and gay lovers young!
  Long live Bacchus, live Desire!
Dance and play, let songs be sung;
  Let sweet Love your bosoms fire;
  In the future come what may! —
  Youths and maids, enjoy to-day;
Nought ye know about to-morrow.
  Fair is youth and void of sorrow;
  But it hourly flies away. —

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Translation by John Addington Symonds

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Program 10

THURSDAY, MAY 13, 1948

BOWDOIN NIGHT

PROGRAM

LOHENGRIN, Prelude to Act III . . . . . *Wagner*
ROMEO AND JULIET, Overture-Fantasia . . . . . *Tchaikovsky*
*ORIZABA from "Duel in the Sun" . . . . . *Tiomkin*
BOWDOIN BRASS CHOIR
Original German Tower Music of the 17th Century
Sonata No. 15 (Adagio—Allegro) . . . . . *Reiche*
Suite for Brass (Intrade—Courante—Bal) . . . . . *Pezel*
Fugato . . . . . *Reiche*

WANDERER FANTASIA for Piano and Orchestra . . . . . *Schubert-Liszt*
Soloist: FREDERIC TILLOTSON
BOWDOIN COLLEGE GLEE CLUB
Frederic Tillotson, *Director* Herbert S. French, '46, *Accompanist*
Rise Sons of Bowdoin . . . . . *Burnett (Hon '44)-Sills ('01)*
Glorious Apollo . . . . . *Webbe*
Drinking Song: "Back and Side Go Bare" . . . . *R. Vaughan Williams*
Waters Ripple and Flow . . . . . *Arranged by Deems Taylor*
Tenor: Donald H. Lyons, '48 *Baritone:* Donald D. Steele, '50
A Stopwatch and an Ordnance Map (Spender) . . . . . *Barber*
(Male Voices and Timpani)
THE MEDDIEBEMPSTERS
Animals a'comin Loch Lomond Dry Bones

SELECTION from "Finian's Rainbow" . . . . . *Lane-Bennett*
THE MEDDIEBEMPSTERS
Joshua fit the Battle of Jericho The Animal Fair
Old Ark's a'moverin' On the Banks of the Wabash
BOWDOIN COLLEGE MEDLEY . . . . . .
We'll Sing to Old Bowdoin—Forward the White—Bowdoin Beata

*Pops Recording

Baldwin Piano

POP-OVERS

(*By* R. L. Humphrey)

RISE SONS OF BOWDOIN is sung in recognition of the Thirtieth Anniversary of the election of Kenneth Charles Morton Sills, L.L.D. as President of Bowdoin College, May 14, 1918.

THE QUEEN OF SHEBA.
With this subject for opera, Gounod had indifferent luck and Goldmark a triumph. There were but fifteen performances of Gounod's opera after it opened in Paris in 1862.

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(*Continued on page 15*)

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Program 11

FRIDAY, MAY 14, 1948

PROGRAM

*MARCHE MILITAIRE . . . . . *Schubert*
*LA GAZZA LADRA, Overture . . . . . *Rossini*
CLAIR DE LUNE . . . . . *Debussy*
POLONAISE in A-flat . . . . . *Chopin*

---

*ESPAÑA RHAPSODY . . . . . *Chabrier*
*WARSAW CONCERTO for Piano and Orchestra . . . . . *Addinsell*
Soloist: B. JADE KWOK, Lasell '48

THE ORPHEAN CLUB OF LASELL JUNIOR COLLEGE
George Sawyer Dunham, Director
Mrs. Franklin E. Leland and Mr. Harold Schwab, *Accompanists*
Russian Picnic . . . . . *Arr. Enders*
Peat Fire Smooring Prayer . . . . . *Arr. Roberton*
Yonder, Yonder . . . . . *Gaines*
Coronation Scene from "Boris Godunoff" . . . . *Moussorgsky-Dunham*

RICHARD RODGERS WALTZES . . . . . *Arranged by Anderson*
Lover—Falling in Love With Love—Oh, What a Beautiful Morning—
It's A Grand Night for Singing
*YANKEE DOODLE WENT TO TOWN . . . . . *Gould*
CINDERELLA, Finale . . . . . *Coates*

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34. *California Red Burgundy*
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36. *California Cabernet*
Made of the Cabernet grape. Soft, round, with much finesse and breeding.

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62. *Cucamonga Sherry*
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Pleasantly sweet, rich and tasty.

65. *Superior Port*
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55	*Cossart Gordon Southside Madeira	3.50	.40
56	*Cockburn Ruddy Port	3.25	.40
57	*Cuvillo Vino de Pasto (semi-sweet)	4.00	.40
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62	Pastene Cucamonga Sherry	2.00	
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		½	*Bot.*
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65	Pastene Port	2.00	1.25
66	Pastene Muscatel	2.00	1.25
67	*Brown Bang Sherry	7.00	
68	*Apitiv Sherry	5.00	
69	*Partners Port	7.00	
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71	Valliant Muscatel	2.00	
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Wine List on page 11

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Pineapple Sundae	
Strawberry Sundae	

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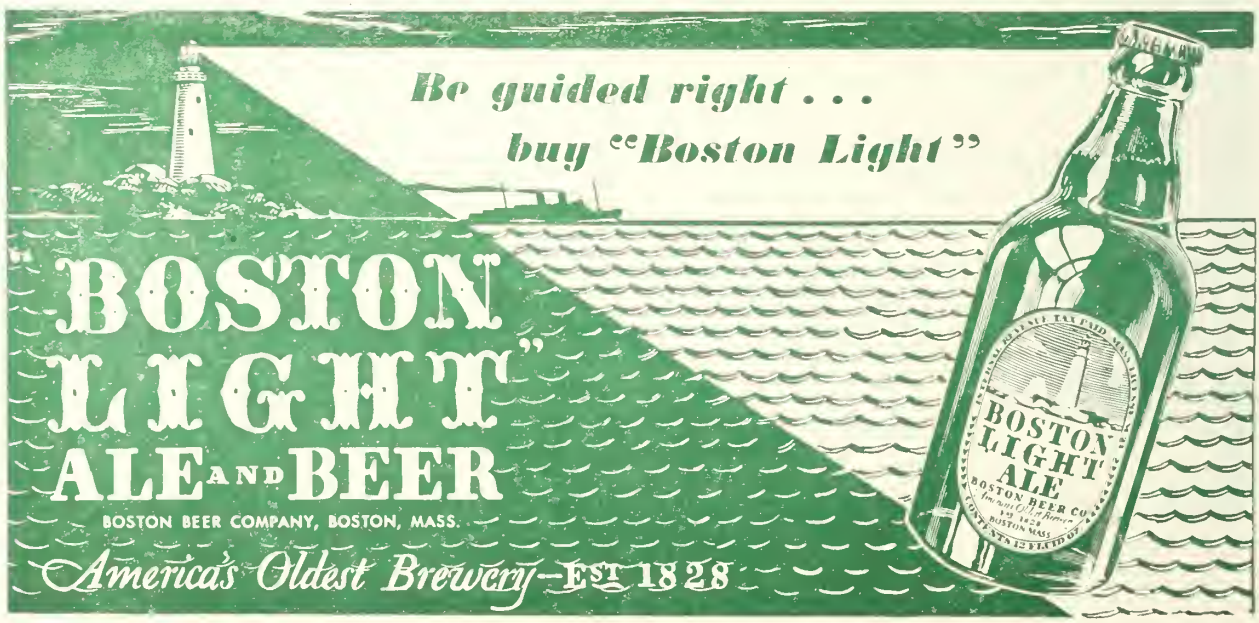

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Wine List on page 11

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Program 12

SATURDAY, MAY 15, 1948

PROGRAM

*CORONATION MARCH from "The Prophet" . . . . . *Meyerbeer*
THE BRONZE HORSE, Overture . . . . . *Auber*
DANSE . . . . . *Debussy-Ravel*
SUITE from "The Comedians" . . . . . *Kabalevsky*
Prologue—Galop—Gavotte—Epilogue

VILLAGE TALES . . . . *Mary Frances Hoffman McKnaught, Wellesley, '26*
CONCERTO FOR VIOLIN (First Movement) . . . . . *Mendelssohn*
Soloist: ELIZABETH WESTER, Wellesley '50
ROUMANIAN RHAPSODY No. 1 . . . . . *Enesco*

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*VARIATIONS on "Pop Goes The Weasel" . . . . . *Cailliet*
Theme—Fugue—Minuet—In Jerusalem—Music Box—A la Jazz
*OLD TIMERS' NIGHT at the Pops . . . . . *Arranged by Lake*
Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the Old Town Tonight

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of the last of the old harpers. Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807-09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy."

Moore became poet of the "Irish Melodies" when the Dublin Music dealer, William Power, decided to imitate with Irish songs what was being done at the time by George Thomson, the Edinburgh folklorist, in publishing old Scottish tunes with new words by Robert Burns. Haydn wrote accompaniments for many of them — also numerous Welsh and some Irish tunes. After Haydn's death, Beethoven supplied accompaniments — including one for "The Moreen."

(*Continued on page 17*)

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Program 13

SUNDAY, MAY 16, 1948

SHAWMUT LODGE NIGHT

PROGRAM

*WASHINGTON POST, March . . . . . *Sousa*
THE BARBER OF SEVILLE, Overture . . . . . *Rossini*
MINUET FOR STRINGS . . . . . *Bolzoni*
*BOLERO . . . . . *Ravel*

---

*ROSES FROM THE SOUTH, Waltzes . . . . . *Strauss*
SUITE FROM THE BALLET, "Gayane" . . . . . *Khatchatourian*
Dance of the Rose Maidens—Lullaby—Sabre Dance
*RHAPSODY IN BLUE for Piano and Orchestra . . . . . *Gershwin*
Soloist: LEO LITWIN

SONG FEST Medley . . . . . *Arranged by Bodge*
Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the Town—Maine Stein Song—Let Me Call You Sweetheart
*OLD TIMERS' NIGHT AT THE POPS . . . . . *Arranged by Lake*
Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the Old Town Tonight
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OLD TIMERS' SONGS AT THE POPS

PACK UP YOUR TROUBLES (5)

Pack up your troubles in your old kit-bag,
And smile, smile, smile.
While you've a lucifer to light your fag,
Smile, boys, that's the style.
What's the use of worrying?
It never was worth while.
So pack up your troubles in your old kit-bag.
And smile, smile, smile.

SMILES (6)

There are smiles that make us happy,
There are smiles that make us blue;
There are smiles that steal away the tear-drops
As the sunbeams steal away the dew.
There are smiles that have a tender meaning
That the eyes of love alone may see,
But the smiles that fill my life with sunshine
Are the smiles that you give to me.

TILL WE MEET AGAIN (6)

Smile the while you kiss me sad adieu,
When the clouds roll by, I'll come to you.
Then the skies will seem more blue
Down in lovers' lane, my dearie.
Wedding bells will ring so merrily,
Ev'ry tear will be a memory;
So wait and pray each night for me.
Till we meet again.

IN THE SHADE OF THE OLD APPLE TREE (6)

In the shade of the old apple tree,
Where the love in your eyes I could see,
When the voice that I heard, like the song of the bird,
Seem'd to whisper sweet music to me;
I could hear the dull buzz of the bee,
In the blossoms as you said to me,
"With a heart that is true,
I'll be waiting for you,
In the shade of the old apple tree."

MY WILD IRISH ROSE (7)

My wild Irish rose, the sweetest flow'r that grows,
You may search ev'rywhere, but none can compare
With my wild Irish rose.
My wild Irish rose, the dearest flow'r that grows,
And some day for my sake, she may let me take
The bloom from my wild Irish rose.

TAKE ME OUT TO THE BALL GAME (8)

Take me out to the ball game, take me out with the crowd,
Buy me some peanuts and cracker-jack,
I don't care if I never get back!
Let me root root root for the home-team,
If they don't win it's a shame—
For it's one, two, three strikes,
You're out at the old ball game.

SWEET ADELINE (7)

Sweet Adeline, my Adeline,
At night, dear heart, for you I pine;
In all my dreams your fair face beams;
You're the flower of my heart, sweet Adeline.

PUT ON YOUR OLD GREY BONNET (6)

Put on your old grey bonnet,
With the blue ribbon on it,
While I hitch old Dobbin to the shay,
And through the fields of clover
We will drive to Dover
On our golden wedding day.

THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town
And there my true love sits him down, sits him down
And takes his ease 'mid laughter free
And never, never thinks of me.
Fare thee well, for I must leave thee,
Do not let this parting grieve thee,
And remember that the best of friends must part, must part.
Adieu, adieu, kind friends, adieu, adieu, adieu,
I can no longer stay with you, stay with you;
I'll hang my harp on a weeping willow tree,
And may the world go well with thee.

MAINE STEIN SONG (9)

Fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then—drink to all the happy hours,
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.

To the trees, to the sky!
To the spring in its glorious happiness,
To the youth, to the fire,
To the life that is moving and calling us!
To the Gods, to the Fates,
To the rulers of men and their destinies;
To the lips, to the eyes,
To the girls who will love us some day!

Oh, fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then — drink to all the happy hours,
Drink to the careless days.
Drink to Maine, our Alma Mater,
The college of our hearts always.

LET ME CALL YOU SWEETHEART (1)

Let me call you "Sweetheart"; I'm in love with you;
Let me hear you whisper that you love me, too.
Keep the lovelight glowing in your eyes so true,
Let me call you "Sweetheart"; I'm in love with you.

(OVER)

WORDS OF SONGS

TA-RA-RA BOOM-DE-AY

A bright and stylish girl you see,
Belle of good society;
Not too strict, but rather free,
Yet as right as right can be.
Never forward, never bold,
Not too shy, and not too cold;
But the very thing, I'm told,
That in your arms you'd like to fold.
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay.

THE BOWERY

Oh, the night that I struck New York,
I went out for a quiet walk;
Folks that are on to the city say,
Better by far had I taken Broadway.
I was out to enjoy the sights,
There was the Bowery ablaze with lights;
I had one of the devil's own nights,
And I'll never go there any more.
The Bow'ry, the Bow'ry,
They say such things, and they do strange things on the Bow'ry, the Bow'ry,
I'll never go there any more.

THE SIDEWALKS OF NEW YORK (1)

East side, West side, all around the town,
The tots sang "Ring-a-Rosie,
London Bridge is falling down";
Boys and girls together, me and Mamie O'Rourke,
Tripped the light fantastic
On the sidewalks of New York.

SWEET ROSIE O'GRADY (2)

Sweet Rosie O'Grady, my dear little Rose,
You're my steady lady, 'most everyone knows;
And when we are married, how happy we'll be,
For I love sweet Rosie O'Grady and Rosie O'Grady loves me.

DAISY (On a bicycle built for two)

Daisy, Daisy, give me your answer true,
I'm half crazy all for the love of you.
It won't be a stylish marriage—
I can't afford a carriage;
But you'll look sweet upon the seat
Of a bicycle built for two.

LITTLE ANNIE ROONEY

She's my sweetheart, I'm her beau;
She's my Annie, I'm her Joe.
Soon we'll marry, never to part;
Little Annie Rooney is my sweetheart.

SHE MAY HAVE SEEN BETTER DAYS

She may have seen better days,
When she was in her prime;
She may have seen better days,
Once upon a time.
Though by the wayside she fell,
She may yet mend her ways;
Some poor old mother is waiting for her
Who has seen better days.

WHILE THE BAND PLAYED ON

Casey would waltz with a strawberry blonde,
While the band played on.
He waltzed 'round the floor with the girl he adored,
While the band played on.
His head, it was loaded, it nearly exploded;
The poor girl, she shook with alarm.
He ne'er left the girl with the strawberry curl,
While the band played on.

AFTER THE BALL (3)

After the ball was over,
After the break of morn,
After the dancers' leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

A HOT TIME IN THE OLD TOWN (4)

When you hear dem bells go ding, ling, ling,
All join 'round and sweetly you must sing;
And when the verse am through, in the chorus all join in —
There'll be a hot time in the old town tonight!

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These "lovesong waltzes" (written for vocal quartet and piano duet accompaniment) were a joyous interlude in Brahms' life between the solemn reflections in the Requiem and a bitter ending of his romantic aspirations toward Julie, the third daughter of Robert and Clara Schumann. Unconscious of Brahms' attachment, Clara crushed Brahms with the announcement that Julie was to marry a nobleman. In a sense the broken romance lives on in the waltzes, for Brahms had infused them with a complete realization of the alternate gaiety and high romantic fervor of his adopted city of Vienna.

EMPEROR WALTZES — JOHANN STRAUSS, JR.

Commemorating the fortieth year of the reign of Franz Josef, his emperor, Strauss achieved what has been cited as the most beautiful of all his waltzes.

The introduction is a march of Mozartean flavor. Elsewhere there are little allusions to Wagner and to the Austrian peasants' dance, the Landler.

ROMEO AND JULIET AND THE COMPOSERS.

The lovely English horn melody of Tchaikovsky's overture originated in a duet for soprano and tenor for a con-

(*Continued on page 18*)

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POP-OVERS

templated opera on Romeo and Juliet which Tchaikovsky abandoned.

A striking fact of American musical history is that Stephen Foster also wrote a Romeo and Juliet duet, "Wilt thou be gone, love?" published in 1851 — twenty years before the first revised edition of Tchaikovsky's overture.

Shakespeare's tragic lovers had figured in musical works known in Russia long before the appearance of Tchaikovsky's Overture-Fantasia. In fact, the first opera on the subject, composed by Benda, was staged in St. Petersburg in 1810 after a very successful career on German stages from 1776.

The Russians were particularly fond of Steibelt's opera, first performed in Paris in 1793, and then in 1811 at St. Petersburg where the composer headed the French opera company from 1811. It was performed in a Russian translation at Moscow in 1809 and St. Petersburg in 1817. Bellini's "The Capulets and Montagues," first performed in 1830, appeared in St. Petersburg thirteen years later.

The "Romeo and Juliet" Symphony of Berlioz, composed and performed in Paris in 1839, was very sucessful in Moscow and St. Petersburg in 1847 under the composer's conductorship.

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MONDAY, MAY 17, 1948 *Program 14*

PROGRAM

*MILITARY POLONAISE . . . . . *Chopin-Glazounoff*
LE ROI D'YS, Overture . . . . . *Lalo*
*LARGO from "Xerxes" . . . . . *Handel*
Solo Violin: ALFRED KRIPS
RUMBALERO . . . . . *Camarata*

WEDDING MARCH from "The Golden Cockerel" . . . . . *Rimsky-Korsakoff*
THE MOLDAU, Symphonic Poem . . . . . *Smetana*
The Source—The Hunt—The Rustic Wedding—Moonlight and Dance of the Nymphs—The St. John Rapids—The Broad River—Vysehrad Motive
CONCERTO IN E-FLAT, No. 1, for Piano and Orchestra . . . . . *Liszt*
Soloist: LUISE VOSGERCHIAN

BRIGADOON, Selection . . . . . *Loewe-Anderson*
HOLIDAY FOR STRINGS . . . . . *Rose*
*PROCESSION OF THE SARDAR from "Caucasian Sketches" . *Ippolitov-Ivanov*

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Repetition of July 20 Program		
Tuesday evening,	July 27	
Repetition of July 18 Program		

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Saturday evening,	July 31	
Sunday afternoon,	Aug. 1	
Thursday evening,	Aug. 5	SERIES B
Saturday evening,	Aug. 7	
Sunday afternoon,	Aug. 8	
Tuesday evening,	Aug. 10	Extra Concert — TCHAIKOVSKY
Thursday evening,	Aug. 12	SERIES C
Saturday evening,	Aug. 14	
Sunday afternoon,	Aug. 15	

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Favorite Overtures	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
Fingal's Cave (The Hebrides)	*Mendelssohn*
Fledermaus, Die	*Strauss*
Freischutz, Der	*Weber*
Guarany, Il	*Gomes*
Gypsy Baron	*Strauss*
La Gazza Ladra	*Rossini*
Light Cavalry	*Suppé*
Merry Wives of Windsor	*Nicolai*
Midsummer Night's Dream	*Mendelssohn*
Mignon	*Thomas*
Morning, Noon and Night	*Suppé*
Oberon	*Weber*
Poet and Peasant	*Suppé*
Rienzi	*Wagner*
Roman Carnival	*Berlioz*
Russlan and Ludmilla	*Glinka*
Secret of Suzanne	*Wolf-Ferrari*
William Tell	*Rossini*
Zampa	*Hérold*

OPERA EXCERPTS

Aida — Ballet Suite	*Verdi*
Aida — Grand March (Act 2)	*Verdi*
Calvalleria Rusticana — Intermezzo	*Mascagni*
Eugen Onegin — Polonaise	*Tchaikovsky*
Goyescas — Intermezzo	*Granados*
Jewels of the Madonna — Camorristi Dance	*Wolf-Ferrari*
La Gioconda — Dance of the Hours	*Ponchielli*
Lohengrin — Prelude to Act III	*Wagner*
Natoma — Dagger Dance	*Herbert*
Prophete, Le — Coronation March	*Meyerbeer*

12-inch, $1.25

Samson and Delilah — Bacchanale	*Saint-Saëns*
Tannhauser — Entrance of the Guests	*Wagner*
Thais — Meditation	*Massenet*

MARCHES

Aida — Grand March (Act 2)	*Verdi*
Coronation March from "Le Prophète"	*Meyerbeer*
Egyptian, Persian, Indigo, "Gypsy Baron." Marches	*Strauss*
El Capitan	*Sousa*
Entrance of the Boyards	*Halvorsen*
March of the Little Lead Soldiers	*Pierné*
Marche Militaire	*Schubert*
Marche Slave	*Tchaikovsky*
Pomp and Circumstance	*Elgar*
Semper Fidelis	*Sousa*
Stars and Stripes Forever	*Sousa*
Strike Up the Band	*Gershwin*
War March of the Priests	*Mendelssohn*
Washington Post	*Sousa*
Wedding March — "Midsummer Night's Dream"	*Mendelssohn*

CONCERTOS

JESUS MARIA SANROMA — Soloist

Piano Concerto in F	*Gershwin*
Piano Concerto No. 1 in G minor	*Mendelssohn*
Piano Concerto No. 2 in D minor	*MacDowell*
Rhapsody in Blue	*Gershwin*
Todtentanz (Dance of Death)	*Liszt*

AMERICANA

America	*Smith-Carey*
American Salute ("When Johnny Comes Marching Home")	*Gould*
Arkansas Traveller	*Arranged by Guion*
Banjo, The	*Gottschalk*
Carioca	*Youmans*
Chicken Reel	*Anderson*
Chester (Revolutionary Hymn)	*Billings*
Continental, The	*Conrad*

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Mosquito Dance	*White*
Nobody Knows the Trouble I've Seen	*Arranged by Jacchia*
Oklahoma! Selection	*Rodgers-Bodge*
Old Timers' Night at the Pops	
Oh Susannah!	*Foster*
Pavane	*Gould*
Pop Goes the Weasel	*Arranged by Cailliet*
Rhapsody in Blue (with Sanromá)	*Gershwin*
Salute to Our Fighting Forces	*Arr. by Bodge*
Sheep and Goat	*Guion*
Song Fest	*Arranged by Bodge*
Strike Up the Band	*Gershwin*
Tiger Rag	*La Rocca*
Toy Trumpet	*Scott*
Turkey in the Straw	*Guion*
Virginia Reel	*Coffey*
Yankee Doodle	*Gould*

WALTZES

Artists' Life	*Strauss*
Cagliostro	*Strauss*
Danube Waves	*Ivanovici*
Doctrinen	*Eduard Strauss*
Emperor	*Strauss*
Espana	*Waldteufel*
Estudiantina	*Waldteufel*
Eugene Onegin	*Tchaikovsky*
Faust	*Gounod*
Lagoon	*Strauss*
Music of the Spheres	*Josef Strauss*
New Vienna	*Strauss*
Loves of the Poet	*Strauss*
Roses from the South	*Strauss*
The Skaters	*Waldteufel*
Sleeping Beauty	*Tchaikovsky*
Vienna Blood	*Strauss*
Village Swallows	*Josef Strauss*
Voices of Spring	*Strauss*
Where the Citrons Bloom	*Strauss*
Wine, Woman and Song	*Strauss*

BALLET MUSIC

Aida — Ballet Suite	*Verdi*
Ballet Music	*Gluck (Arr. by Mottl)*
Ballet Suite (from "The Cid")	*Massenet*
Coppelia Ballet — Suite	*Délibes*
Dance of the Hours ("La Gioconda")	*Ponchielli*
Fancy Free	*Bernstein*
Faust Ballet Music	*Gounod*
Gaite Parisienne	*Offenbach*
Les Sylphides	*Chopin*
Nutcracker (2nd Suite)	*Tchaikovsky*
Raymonda	*Glazounoff*
Ritual Dance of Fire	*Falla*
Sleeping Beauty Ballet — Waltz	*Tchaikovsky*
The Incredible Flutist	*Piston*
Three-Cornered Hat	*Falla*

CONCERT PIECES

Abendlied	*Schumann*
Annen — Polka	*Strauss*
At Dawning	*Cadman-Herbert*
Austrian Peasant Dances	*Schönherr*
Ave Maria	*Arcadelt-MacDonald*
Ave Maria	*Schubert-Wilhelmj*
Bahn Frei Polka	*Ed. Strauss-Bodge*
Bolero	*Ravel*
Brazil	*Barroso-Gould*
Capriccio Espagnol	*Rimsky-Korsakov*
Capriccio Italien	*Tchaikovsky*
Caucasian Sketches	*Ippolitov-Ivanov*
Chanson Triste	*Tchaikovsky*
Cradle Song	*Brahms-Smith*
Cuckoo Clock	*del Castillo*
Dances from Austria	*Schönherr*
Dances from Galanta	*Kodaly*
Danza Piemontesi	*Sinigaglia*
Divertissement	*Ibert*
Drink to me only with thine eyes	*Arranged by Pochon*
Duel in the Sun	*Tiomkin*
Eili, Eili	*Arranged by Jacchia*
Entrance of the Little Fauns	*Pierné*
Espana, Rhapsody	*Chabrier*
Fiddle Faddle	*Anderson*
Five Miniatures (including Mosquito Dance)	*White*
Fugue a la Gigue	*Bach-Cailliet*
Hallelujah Chorus "The Messiah"	*Handel*
Hora Staccato	*Dinicu-Heifetz*
Hungarian Dances Nos. 5 and 6	*Brahms*
Hungarian Rhapsody No. 1	*Liszt*
Hungarian Rhapsody No. 9	*Liszt*
In a Persian Market	*Ketelbey*
In the Mosque	
In the Mountain Pass	

In the Village (from "Caucasian Sketches") *Ippolitov-Ivanov*
Intermezzo *Prevost*
Jealousy, Gypsy Tango *Gade*
Kamennoi Ostrow (Rêve Angélique) *Rubinstein*
Largo (from "Xerxes") *Handel*
La Golondrina *Serradell-Findlay*
La Paloma *Yradier*
L'Arlesienne, Suite No. 2 *Bizet*
Leichtes Blut — Polka *Strauss*
Malaguena (from Suite "Andalucia") *Lecuona*
March of the Little Lead Soldiers *Pierné*
Marche Slave *Tchaikovsky*
Masquerade Suite *Khatchatourian*
Matinees Musicales *Britten*
Mexican Rhapsody *McBride*
Music Box *Liadov*
None but the Lonely Heart *Tchaikovsky-Cailliet*
Panis Angelicus *Franck*
Perpetuum Mobile *Strauss*
Pizzicato—Polka *Joh. Strauss, Jr. & Josef Strauss*
Polkas by Strauss (Album) — "Tik Tak," "Bahn Frei," "Pizzicati," "Leichtes Blut," "Annen," "Sans Souci."
Polonaise Militaire *Chopin-Glazounov*
Prayer of Thanksgiving *Old Dutch Air*
Prelude in C-sharp minor *Rachmaninoff*
Prelude in G minor *Rachmaninoff*
Procession of the Sardar (from "Caucasian Sketches") *Ippolitov-Ivanov*
Rachem *Mana-Zucca*
Reve Angelique (Kamennoi Ostrow) *Rubinstein*
Sally in Our Alley *Arranged by Frank Bridge*
Sans Souci — Polka *Strauss*
Scherzo (from String Octet) *Mendelssohn*
Slavonic Dance in C major, No. 15 *Dvorák*
Song of India (from "Sadko") *Rimsky-Korsakov*
Song of the Volga Bargemen *Arr. by Glazounov*
Tik Tak — Polka *Strauss*
Thunder and Lightning — Polka *Strauss*
Traumerei *Schumann*
Tritsch-Tratsch — Polka *Strauss*
Waltz in A-flat (Arr. by Gericke) *Brahms*
Waltz from Masquerade Suite *Khatchatourian*
Warsaw Concerto (Leo Litwin, Soloist) *Addinsell*
Wedding March (from "Midsummer Night's Dream") *Mendelssohn*
Wedding March ("The Golden Cockerel") *Rimsky-Korsakov*

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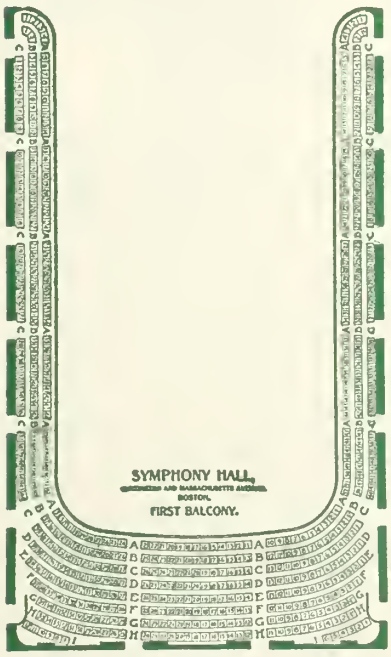

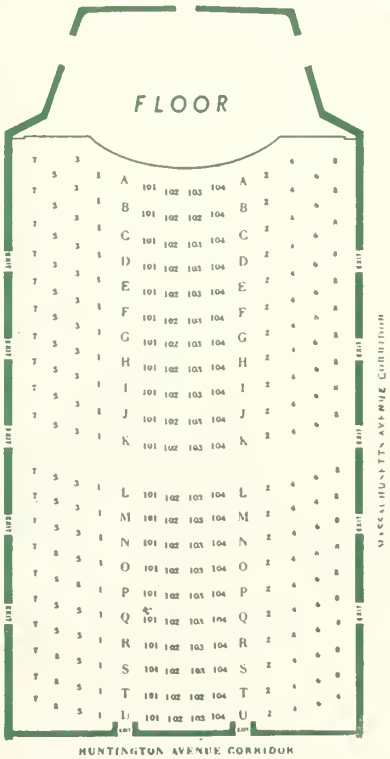

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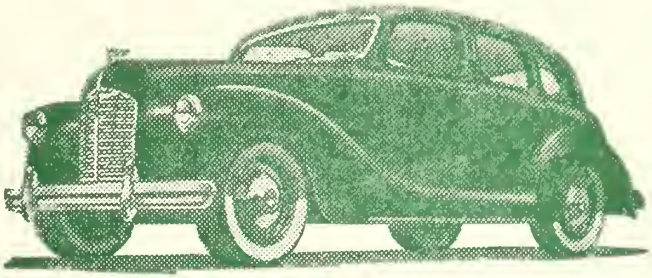

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Program 15 TUESDAY, MAY 18, 1948 *Number 3*

PROGRAM

Semper Fidelis," March . . . . . *Sousa*
*Overture to "Oberon" . . . . . *Weber*
Waltzes from "Der Rosenkavalier" . . . . . *R. Strauss*
*Warsaw Concerto for Piano and Orchestra . . . . . *Addinsell*
Soloist: LEO LITWIN

"Lorraine," March . . . . . *Ganne*
Overture to "Gwendoline" . . . . . *Chabrier*
*"Matinées Musicales" Suite of Movements
from Rossini . . . . . *Britten*
March—Nocturne—Waltz—Pantomime—Moto Perpetuo (Solfeggi e Gorgheggi)
Richard Rodgers Waltzes . . . . . *Arranged by Anderson*
Lover—Falling In Love With Love—Oh, What A Beautiful Morning—
It's A Grand Night for Singing
*Marche Slave . . . . . *Tchaikovsky*

Among those present: American Urological Convention; Tau Beta Beta; House in the Pines School

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Program 16

WEDNESDAY, MAY 19, 1948

DARTMOUTH NIGHT
PROGRAM

*Marche Militaire . . . . . *Schubert*
*Overture to "The Roman Carnival" . . . . . *Berlioz*
*Largo from "Xerxes" . . . . . *Handel*
(*Solo Violin:* ALFRED KRIPS)
"Danse Macabre," Symphonic Poem . . . . . *Saint-Saëns*

Toccata . . . . . *Frescobaldi-Kindler*
*Bolero . . . . . *Ravel*
Dartmouth College Glee Club
PAUL R. ZELLER, *Director* JOE HENDRICH, '50, *Accompanist*

Football Medley	The Hanover Winter Song
Eleazar Wheelock	Dartmouth Undying
Where, O Where	Men of Dartmouth
Twilight Song	

Curtain Time . . . . . *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"
*Gypsy Tango, "Jealousy" . . . . . *Gade*
Songs of Dartmouth
Dartmouth's In Town Again—As the Backs Go Tearing By—
Glory to Dartmouth—D-A-R-T-M-O-U-T-H

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POP-OVERS

(*By* R. L. Humphrey)

WASHINGTON POST MARCH — **SOUSA.**

One of the owners of the well-known newspaper of the nation's Capital commissioned Sousa in 1889 to write this march and play it on the grounds of the Smithsonian Institution at the ceremony of awarding prizes to school children in an essay-writing contest sponsored by the paper.

OVERTURE TO "THE BARBER OF SEVILLE"

Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" — his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equlvoco Stravagante." Such thrift — the exact reverse of Beethoven's tirelessness in supplying his one opera, "Fidelio," with four overtures!

RHAPSODY IN BLUE—GERSHWIN (1898-1937)

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

Interesting details have been chronicled by Grofé. He has written that Gershwin worked out the music in two-piano form, and that he would call at the composer's apartment and take it away a sheet at a time for orchestration. According to Grofé, Gershwin was ambitious to orchestrate, but had not then completed studies to that end in New York under Rubin Goldmark (nephew of Carl, composer of the overture, "Sakuntala," and the opera, "The Queen of Sheba."

Serious works both composed and orchestrated by Gershwin were: Concerto in F (1925), "An American in Paris" (1928), Second Rhapsody (1931-2), and "Porgy and Bess," his folk opera (1935).

Gershwin's most ambitious show scores were "Of Thee I Sing," which won the Pulitzer Prize in 1931; and its not so successful sequel, "Let 'Em Eat Cake" (1933).

FREDERIC CHOPIN — (1810-1849).

"He passionately strove to shape his dreams into abiding sounds," his biographer, James Huneker, wrote expressively. "He did not always succeed, but his victories are the precious prizes of mankind. One is loath to believe that the echo of Chopin's magic music will ever fall upon unheeding ears. He may become old-fashioned, but, like Mozart, he will remain eternally beautiful."

(Continued on page 7)

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Program 17

THURSDAY, MAY 20, 1948

PROGRAM

"Second Regiment Connecticut" March — *Reeves*
*Overture to "The Merry Wives of Windsor" — *Nicolai*
Serenata — *Anderson*
*Ballet Music from "Faust" — *Gounod*
Valse—Dance of Phryne—Bacchanale

Concerto for Piano and Orchestra, *Op.* 35 — *Shostakovitch*
I. Allegro moderato
II. Lento
III. Moderato
IV. Allegro con brio; Presto
Soloist: ZOSIA JACYNOWICZ — *Trumpet:* Roger Voisin

An American in Paris — *Gershwin*

Selection from "Finian's Rainbow" — *Lane-Bennett*
*"Estudiantina" Waltzes — *Waldteufel*
*American Salute ("When Johnny Comes Marching Home") — *Gould*

Among those present: Connecticut College; Tilton School; American Association on Mental Deficiency; Arlington Teachers Club; Alumnae Chapter of Randolph-Macon Woman's College of Lynchburg, Virginia

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POP-OVERS

RUMBALERO—SALVADOR CAMARATA.
Like Luther Burbank in experiments with plants, the New Jersey-born composer has crossed two musical species—the rumba and bolero—to produce a new variety combining the best features of the original species.

WARSAW CONCERTO — RICHARD ADDINSELL.
From music written for the English film, "Dangerous Moonlight," shown in the United States as "Suicide Squadron." The hero is a Polish pianist who fights beside the British as an aviator.

MATINÉES MUSICALES—BRITTEN.
The themes for the March and the Waltz are derived from the delightful ballet music from Rossini's great opera, "William Tell." Other themes are from the piano compositions, "Sins of My Old Age."
This suite and "Soirées Musicales" were composed as ballet music for Lincoln Kirstein's American Ballet Theatre.
Solfeggi and gorgheggi may be freely translated as "scales and warbles."

MARCH MILITAIRE—SCHUBERT (1797-1828).
After his "Rosamunde" ballet music (op. 26) got but one public hearing, Schubert was able to pick up a little money from publication of a set of three marches for piano duet (op. 27). There are some fifteen other marches, piano duets with few exceptions.

DANSE MACABRE — SAINT-SAËNS.
This symphonic poem (originally a song) gives a faithful orchestral narration of the events of Henri Cazalis's poem describing what happens in a cemetery when "Death plays a dance tune, Zig and Zig and Zig, on his fiddle." Harp notes betoken the tolling of midnight. Then Death tunes his fiddle — in the minor. Use of har-

(*Continued on page 15*)

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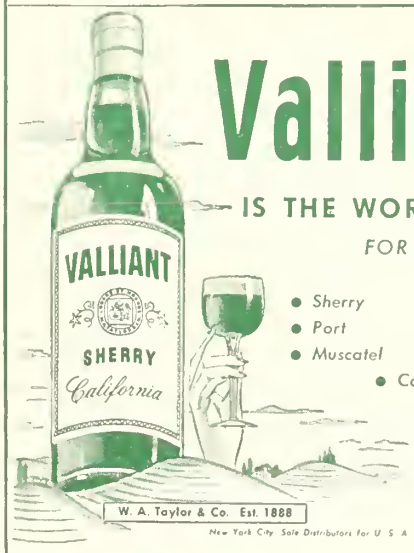

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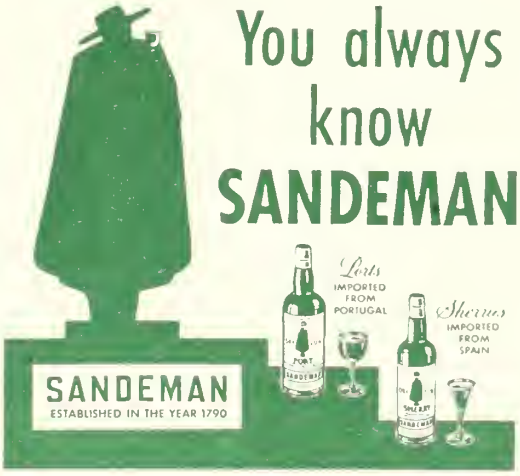

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Program 18

FRIDAY, MAY 21, 1948

NORTHEASTERN UNIVERSITY NIGHT

PROGRAM

*Triumphal March from "Aïda" . . . . . *Verdi*

*Overture to "The Bartered Bride" . . . . . *Smetana*

*Meditation from "Thaïs" . . . . . *Massenet*

(*Solo Violin:* ALFRED KRIPS)

Invitation to the Dance . . . . . *Weber*

Horn Concerto in E-flat (K. 447) (arranged for Trombone) . . *Mozart*

Allegro—Romance: Larghetto—Allegro

Soloist: DAVIS SHUMAN, Northeastern, '35

"Maku" Suite for Orchestra on Iranian Themes . . *Knipper*

(*First Performance in Boston*)

March from the "Pathetic" Symphony . . . . . *Tchaikovsky*

Selection from "Annie Get Your Gun" . . . . . *Berlin-Anderson*

*Ritual Dance of Fire . . . . . *Falla*

American Patrol . . . . . *Meacham*

NORTHEASTERN ALMA MATER

Among those present: Norwood Senior High School; University of Michigan Alumni

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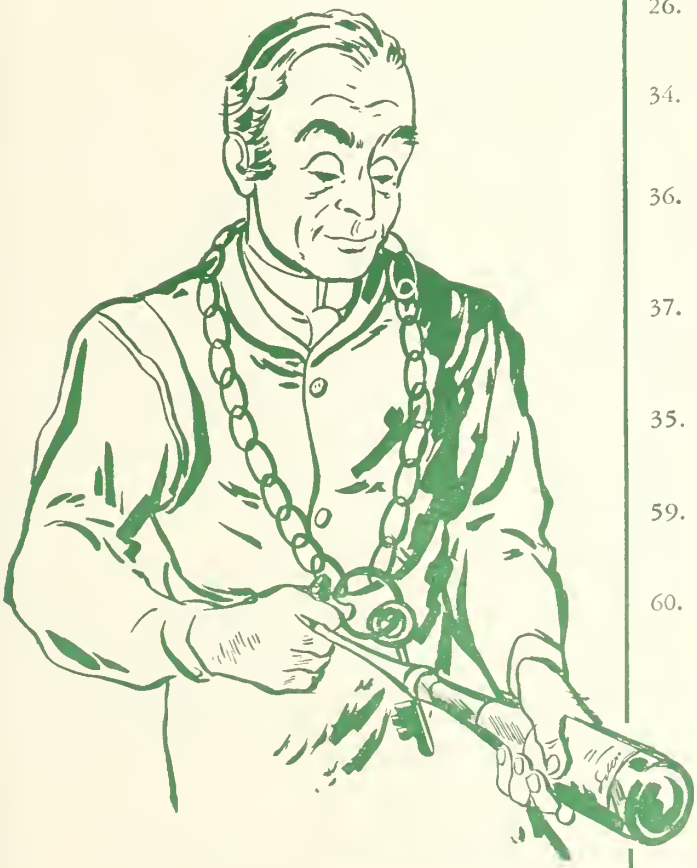

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POPS No. SEE WINE LIST ON PAGE 11

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27. *Napa Chablis*
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4	Charles Fournier Brut	7.50	
5	Great Western Extra Dry	6.25	3.25
6	Great Western Sparkling Burgundy	6.25	3.25
7	*Ackerman Dry Royal	7.00	3.75
8	*Bollinger Brut Non-Vintage	8.50	4.50
9	Vintner's Brut Champagne	6.00	3.50
10	*Gancia Lacrima Christi	7.00	3.75
11	*Mirafiore Asti Spumante	7.00	
12	*Krug Brut Reserve	10.00	5.50
13	*Sichel Sparkling Red Burgundy Red Cap	9.50	
14	Renault Brut Champagne	6.75	3.50
15	Renault Extra Dry Champagne	6.50	3.50
16	Renault Sparkling Burgundy	4.50	2.50

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17	*Riesling Clos des Templier 1943	4.00	
18	*Bordeaux Special Reserve, de Luze	2.50	
19	*Graves Royal, de Luze	3.00	
20	*Chateau Paveil Blanc 1940 de Luze	3.25	
21	Inglenook Riesling 1944	2.25	
22	Wente Bros. Sweet Semillion	3.00	
23	Wente Bros. Pinot Blanc	3.00	
24	Pastene Riesling	2.25	
25	Pastene Sauterne	2.00	1.25
26	Pastene Rhine Wine	2.00	
27	Pastene Chablis	2.00	
28	*Gancia Castello di Canelli	2.50	1.50
29	*Neuchatel Swiss Wine	3.00	
30	*Sichel Johannisberger	5.50	
31	*Hortz Liebfraumilch 1943	5.00	
32	Valliant Riesling	2.00	
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		Bot.	½ Bot.
34	Pastene Burgundy	2.00	1.25
35	Pastene Chianti	2.25	
36	Pastene Cabernet	2.25	
37	Pastene Zinfandel	2.25	
38	*Mirafiore Grignolino	2.50	1.50
39	*Mirafiore Freisa	2.50	1.50
40	*Brolio Chianti	3.25	1.75
41	*Brolio Chianti (Half pints)		.75
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43	Valliant Cabernet	2.00	
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53	*Duff Gordon Amontillado	4.50	.45
54	*Duff Gordon Oloroso	4.00	.40
55	*Cossart Gordon Southside Madeira	3.50	.40
56	*Cockburn Ruddy Port	3.25	.40
57	*Cuvillo Vino de Pasto (semi-sweet)	4.00	.40
58	*Cuvillo Amontillado (dry-nutty)	4.50	.45
59	Pastene Extra Dry Cocktail Sherry	2.25	
60	Pastene Mission Cream Sherry	2.00	
61	Pastene Cucamonga Port	2.00	
62	Pastene Cucamonga Sherry	2.00	
63	Pastene Cucamonga Muscatel	2.00	

		½	Bot.
64	Pastene Pale Dry Sherry	2.00	1.25
65	Pastene Port	2.00	1.25
66	Pastene Muscatel	2.00	1.25
67	*Brown Bang Sherry	7.00	
68	*Apitiv Sherry	5.00	
69	*Partners Port	7.00	
70	Valliant Port	2.00	
71	Valliant Muscatel	2.00	
72	Valliant Sherry	2.00	
73	Gold Seal Rhine Wine	2.00	
74	Gold Seal Sauterne	2.00	
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Swiss Cheese, sliced, with Crackers	.45
Camembert, with Crackers	.45

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Pretzels	.10
Cheese Wafers	.10
Assorted Cookies	.15
Tarts	.20
Fig Squares	.10
Tea Cakes	.20
Brownies	.15
Fudge Cake	.15

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1 lb. "Signature" box	1.10
½ lb. "Signature" box	.55
1 lb. Chocolates and Bon Bons box	1.25
1 lb. Milk Chocolates box	[illegible]
1 lb. Thorodale Carlisle box	[illegible]
1 lb. Morning Glory Assortment box	[illegible]
½ lb. Assorted Caramels box	[illegible]

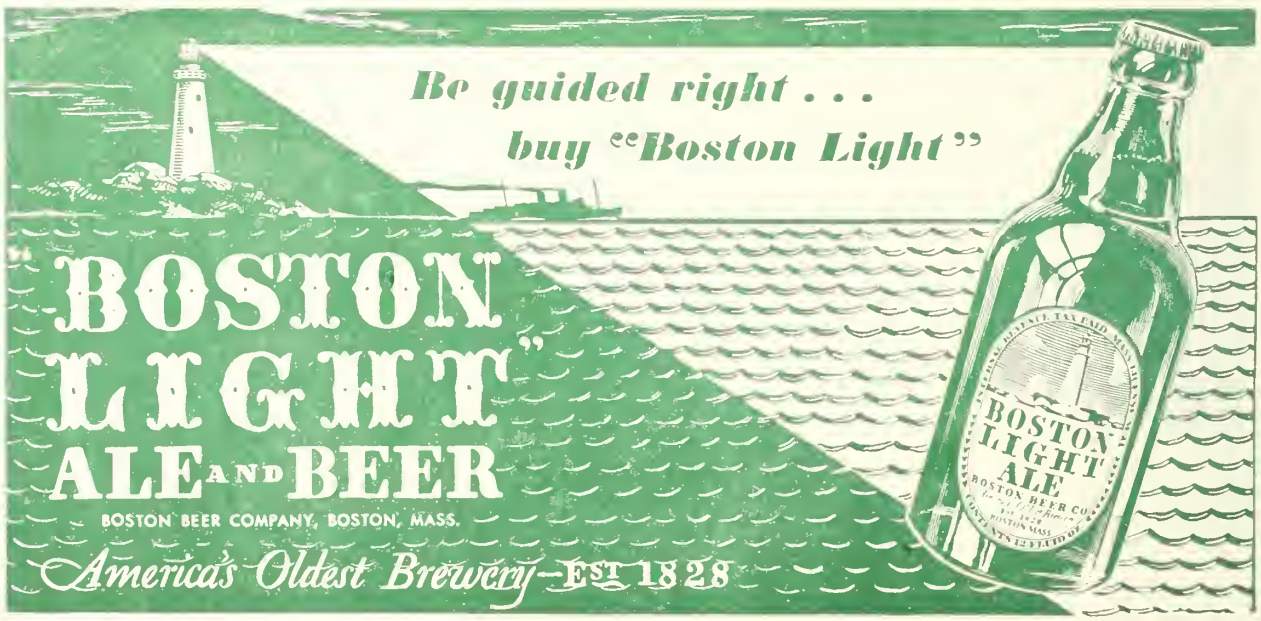
ICE CREAM

Vanilla	[illegible]
Chocolate	[illegible]
Frozen Pudding	[illegible]
Strawberry	[illegible]
Cherry Sundae	[illegible]
Pineapple Sundae	[illegible]
Strawberry Sundae	[illegible]

KEMP'S SALTED NUTS

"Step-A-Head" Mixed Nuts, 1 lb.	[illegible]
Peanuts, ½ lb.	[illegible]
Selected Spanish Peanuts, ½ lb.	[illegible]
Selected Mixed Nuts, 6½ oz.	[illegible]
Fancy Cashews, 7 oz.	[illegible]
Selected Almonds, 7 oz.	[illegible]

Wine List on page 11



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d Coffee or Tea	.20

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ı Punch (non-alcoholic)	.25
ret or Sauterne Punch	.45
nonade	.25

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e Dry 7 oz.	.15
e Dry 12 oz.	.25
P PUNCH served in pitchers	1.00
nonade served in pitchers	1.00
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'UNCH served in pitchers	1.25
and Spring Water 7 oz.	.10
b Soda 6 oz.	.10

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A. & C. Empress		.25
La Corona Perfecto		.25

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Overland Perfectos	.20
Overland Panetelas	.15
Overland Londres	.15
El Blason Belvederes	.30
Partagas Belvederes	.30
Punch Perfeccionados	.30
La Simbombo Americanos	.30

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Lucky Strikes	.25
Chesterfields	.25
Camels	.25
Old Golds	.25
Philip Morris	.25
S. S. Pierce	.25
Pall Mall	.25
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Herbert Tareyton	.25

Wine List on page 11

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Program 19

SATURDAY, MAY 22, 1948

PAUL CHERKASSKY, *Conducting*

PROGRAM

Polonaise from "Christmas Eve" . . . . . *Rimsky-Korsakov*
*Overture to "Der Freischütz" . . . *Weber*
Prelude to "La Traviata" . . . *Verdi*
Polovetzian Dances from "Prince Igor" *Borodin*

Ballet Suite "Swan Lake" . *Tchaikovsky*
Prelude—Dance of the Swans—Valse
Third Movement from "Scheherazade" *Rimsky-Korsakov*
The Young Prince and the Young Princess
*Rhapsody in Blue for Piano and Orchestra . . *Gershwin*
Soloist: LEO LITWIN

Song Fest Medley *Arranged by Bodge*
Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the Town—Maine Stein Song—Let Me Call You Sweetheart
*"España" Waltz . . . . *Waldteufel*
Knightsbridge March . . . . . *Coates*

Among those present: Guild of the Infant Saviour; E. B. Badger Company

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monics in the orchestra's string lends eeriness to the tuning. The xylophone creates the effect of skeletons stealing forth and waltzing. With the voice of the oboe, one hears the cock crow his signal of dawn. The skeletons scamper away and are quiet.

"BOLERO" — MAURICE RAVEL (1875–1937).

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

"GAYANE" — ARAM KHATCHATOURIAN.

When the ballet suite was performed by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

BALLET MUSIC FROM "FAUST" — GOUNOD.

For the occupation of the corps de ballet of the Paris Opera and the delectation of its admirers, Gounod expanded his opera with this episode, ten years after "Faust" had been introduced at the Theatre Lyrique.

(*Continued on page 18*)

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Program 29

SUNDAY, MAY 23, 1948

PROGRAM

"Sambre et Meuse" March . . . . . *Planquette*
*Carnival Overture . . . . . *Dvořák*
*Hora Staccato . . . . *Dinicu-Heifetz*
Finale from the Fourth Symphony, in F minor . . . *Tchaikovsky*

Rhapsody on a Theme of Paganini for Piano and Orchestra *Rachmaninoff*
Soloist: BERNHARD WEISER

Brown and Pembroke Glee Clubs, Brown-Pembroke Chorus
EDWARD BARRY GREENE, *Director*
MILDRED PANSY, ANN KOOKER, J. PIERCE ANTHONY, DONALD WILEY, *Accompanists*

Song of the Harvest from "The Land" . . . . . *Delaney*
THE BROWN-PEMBROKE CHORUS

Three Folk Songs
Song of the Hunt—Riddle Song—The Arkansas Traveler
THE PEMBROKE GLEE CLUB

Men of Harlech . . . . . *Arranged by Davison*
The Turtle Dove . . . . . *Arranged by Vaughan Williams*
DAVID LAURENT, *Baritone Soloist*

Oklahoma . . . . . *Rodgers*
THE BROWN GLEE CLUB

(Continued on page 17)

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(*Continued from page 16*)

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Cheer the Weary Traveler—You Better Mind
Soloists: ANNA WOODWARD, HAROLD BROWN, DAVID LAURENT
Alma Mater
THE BROWN-PEMBROKE CHORUS

Curtain Time . . . . . *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"
Polka from "The Golden Age" . . . . . *Shostakovitch*
"Brunoniana," Songs of Brown
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The Prelude to Act I. is an example of the distinguished skill of which Verdi was capable in sheerly instrumental, no less than vocal, writing. Here he uses "divided violins"—that is, they do instrumental "part-singing." Verdi revealed in "La Traviata" a technical proficiency said to be unapproached in his numerous previous operas.

BALLET, "SWAN LAKE"—TCHAIKOVSKY.

A potent influence was exerted over Tchaikovsky by the charm of the ballet music of the Frenchman, Leo Delibes. It was this which resulted in Tchaikovsky's first ballet score, "Swan Lake," 1876.

THE "FIVE" OF RUSSIA.

These men banded together to create music which should be unmistakably Russian — not simply the product of Russian composers mimicking German and French masters. This "Russianness" was to be achieved through utilization of the characteristic peculiarities of the songs and dances of the peasants.

Nicholas Rimsky-Korsakov (1844–1908), youngest of the group, joined it as its perhaps least accomplished, but became its most productive member, and won world-wide recognition as a master of orchestration.

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MONDAY, MAY 24, 1948 *Program 21*

PROGRAM

"Hands Across The Sea" March — *Sousa*
*Overture to "Light Cavalry" — *Suppé*
*Song of India — *Rimsky-Korsakov*
Waltzes from "Der Rosenkavalier" — *R. Strauss*

Suite for Flute and Strings — *Telemann*
Ouverture—Les Plaisirs—Air à l'Italien—Menuet—Passepied—Réjouissance
Soloist: JAMES PAPPOUTSAKIS
Gypsy Dance from "Carmen" — *Bizet*
*Capriccio Italien — *Tchaikovsky*

Selection from "Brigadoon" — *Loewe-Anderson*
Night and Day — *Porter-Bodge*
*Prayer of Thanksgiving — *Valerius*

Among those present: United Nations Association; Mount Holyoke Alumnae; Beth Israel Hospital Nurses Alumnae; Mt. Auburn Hospital Nurses Alumnae; Kathleen Dell School; Boston Teachers Club

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Tuesday evening, July 20
Sunday afternoon, July 25
Repetition of July 20 Program
Tuesday evening, July 27
Repetition of July 18 Program
(Two Programs) (BACH, MOZART)

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THURSDAY EVENING, JULY 29

Bach ..... Suite in D major, No. 3
Hindemith ..... Symphony, "Mathis der Maler"

Beethoven ..... Symphony in C minor, No. 5

SATURDAY EVENING, JULY 31

Piston ..... Symphony No. 3
Prokofieff ..... Violin Concerto No. 1

Brahms ..... Symphony in C minor, No. 1
(Soloist: ISAAC STERN)

SUNDAY AFTERNOON, AUGUST 1

(LEONARD BERNSTEIN *Conducting*)

Haydn ..... Symphony in D major, No. 104

Mahler ..... Symphony No. 2, "Resurrection"
(with Chorus and Soloists)

SERIES B

THURSDAY EVENING, AUGUST 5

Beethoven ..... Symphony No. 6, "Pastoral"

Stravinsky ..... "Oedipus Rex" with Male Chorus and Soloists

SATURDAY EVENING, AUGUST 7

Prokofieff ..... "Romeo and Juliet" Suite No. 2
Vaughan Williams ..... Symphony No. 6
(*First performance in America*)

Strauss ..... "Don Quixote"
(Soloist: GREGOR PIATIGORSKY)

SUNDAY AFTERNOON AUGUST 8

(ELEAZAR DE CARVALHO *Conducting*)

Berlioz ..... Fantastic Symphony

Villa Lobos ..... Madoña
Falla ..... El Amor Brujo
Sequiera ..... "Nordestina" Suite No. 1

EXTRA CONCERT

TUESDAY EVENING, AUGUST 10

TCHAIKOVSKY PROGRAM

Symphony No. 6, "Pathétique"

Piano Concerto No. 1
Ouverture, "1812"
(Soloist: SEYMOUR LIPKIN)

SERIES C

THURSDAY EVENING, AUGUST 12

(LEONARD BERNSTEIN *Conducting*)

Weber ..... Overture to "Der Freischütz"
Stravinsky ..... "Petrouchka" (Complete)

Shostakovitch ..... Symphony No. 5

SATURDAY EVENING, AUGUST 14

(ROBERT SHAW *Conducting*)

Debussy ..... The Blessed Damozel
Brahms ..... Requiem
(Chorus and Soloists)

SUNDAY AFTERNOON, AUGUST 15

Beethoven ..... Symphony No. 3, "Eroica"

Sibelius ..... Symphony in D major, No. 2

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OVERTURES

Bartered Bride	*Smetana*
Belle Helene, La	*Offenbach*
Carneval	*Dvorák*
Dame Blanche, La	*Boieldieu*
1812 (Ouverture Solennelle)	*Tchaikovsky*
Fatinitza	*Suppé*
Favorite Overtures	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
Fingal's Cave (The Hebrides)	*Mendelssohn*
Fledermaus, Die	*Strauss*
Freischutz, Der	*Weber*
Guarany, Il	*Gomes*
Gypsy Baron	*Strauss*
La Gazza Ladra	*Rossini*
Light Cavalry	*Suppé*
Merry Wives of Windsor	*Nicolai*
Midsummer Night's Dream	*Mendelssohn*
Mignon	*Thomas*
Morning, Noon and Night	*Suppé*
Oberon	*Weber*
Poet and Peasant	*Suppé*
Rienzi	*Wagner*
Roman Carnival	*Berlioz*
Russlan and Ludmilla	*Glinka*
Secret of Suzanne	*Wolf-Ferrari*
William Tell	*Rossini*
Zampa	*Hérold*

OPERA EXCERPTS

Aida — Ballet Suite	*Verdi*
Aida — Grand March (Act 2)	*Verdi*
Calvalleria Rusticana — Intermezzo	*Mascagni*
Eugen Onegin — Polonaise	*Tchaikovsky*
Goyescas — Intermezzo	*Granados*
Jewels of the Madonna — Camorristi Dance	*Wolf-Ferrari*
La Gioconda — Dance of the Hours	*Ponchielli*
Lohengrin — Prelude to Act III	*Wagner*
Natoma — Dagger Dance	*Herbert*
Prophete, Le — Coronation March	*Meyerbeer*

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Samson and Delilah — Bacchanale	*Saint-Saëns*
Tannhauser — Entrance of the Guests	*Wagner*
Thais — Meditation	*Massenet*

MARCHES

Aida — Grand March (Act 2)	*Verdi*
Coronation March from "Le Prophète"	*Meyerbeer*
Egyptian, Persian, Indigo, "Gypsy Baron," Marches	*Strauss*
El Capitan	*Sousa*
Entrance of the Boyards	*Halvorsen*
March of the Little Lead Soldiers	*Pierné*
Marche Militaire	*Schubert*
Marche Slave	*Tchaikovsky*
Pomp and Circumstance	*Elgar*
Semper Fidelis	*Sousa*
Stars and Stripes Forever	*Sousa*
Strike Up the Band	*Gershwin*
War March of the Priests	*Mendelssohn*
Washington Post	*Sousa*
Wedding March — "Midsummer Night's Dream"	*Mendelssohn*

CONCERTOS

JESUS MARIA SANROMA — Soloist

Piano Concerto in F	*Gershwin*
Piano Concerto No. 1 in G minor	*Mendelssohn*
Piano Concerto No. 2 in D minor	*MacDowell*
Rhapsody in Blue	*Gershwin*
Todtentanz (Dance of Death)	*Liszt*

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Oh Susannah!	*Foster*
Pavane	*Gould*
Pop Goes the Weasel	*Arranged by Cailliet*
Rhapsody in Blue (with Sanromá)	*Gershwin*
Salute to Our Fighting Forces	*Arr. by Bodge*
Sheep and Goat	*Guion*
Song Fest	*Arranged by Bodge*
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Tiger Rag	*La Rocca*
Toy Trumpet	*Scott*
Turkey in the Straw	*Guion*
Virginia Reel	*Coffey*
Yankee Doodle	*Gould*

WALTZES

Artists' Life	*Strauss*
Cagliostro	*Strauss*
Danube Waves	*Ivanovici*
Doctrinen	*Eduard Strauss*
Emperor	*Strauss*
Espana	*Waldteufel*
Estudiantina	*Waldteufel*
Eugene Onegin	*Tchaikovsky*
Faust	*Gounod*
Lagoon	*Strauss*
Music of the Spheres	*Josef Strauss*
New Vienna	*Strauss*
Loves of the Poet	*Strauss*
Roses from the South	*Strauss*
The Skaters	*Waldteufel*
Sleeping Beauty	*Tchaikovsky*
Vienna Blood	*Strauss*
Village Swallows	*Josef Strauss*
Voices of Spring	*Strauss*
Where the Citrons Bloom	*Strauss*
Wine, Woman and Song	*Strauss*

BALLET MUSIC

Aida — Ballet Suite	*Verdi*
Ballet Music	*Gluck (Arr. by Mottl)*
Ballet Suite (from "The Cid")	*Massenet*
Coppelia Ballet — Suite	*Délibes*
Dance of the Hours ("La Gioconda")	*Ponchielli*
Fancy Free	*Bernstein*
Faust Ballet Music	*Gounod*
Gaite Parisienne	*Offenbach*
Les Sylphides	*Chopin*
Nutcracker (2nd Suite)	*Tchaikovsky*
Raymonda	*Glazounoff*
Ritual Dance of Fire	*Falla*
Sleeping Beauty Ballet — Waltz	*Tchaikovsky*
The Incredible Flutist	*Piston*
Three-Cornered Hat	*Falla*

CONCERT PIECES

Abendlied	*Schumann*
Annen — Polka	*Strauss*
At Dawning	*Cadman-Herbert*
Austrian Peasant Dances	*Schönherr*
Ave Maria	*Arcadelt-MacDonald*
Ave Maria	*Schubert-Wilhelmj*
Bahn Frei Polka	*Ed. Strauss-Bodge*
Bolero	*Ravel*
Brazil	*Barroso-Gould*
Capriccio Espagnol	*Rimsky-Korsakov*
Capriccio Italien	*Tchaikovsky*
Caucasian Sketches	*Ippolitov-Ivanov*
Chanson Triste	*Tchaikovsky*
Cradle Song	*Brahms-Smith*
Cuckoo Clock	*del Castillo*
Dances from Austria	*Schönherr*
Dances from Galanta	*Kodaly*

Danza Piemontesi — *Sinigaglia*
Divertissement — *Ibert*
Drink to me only with thine eyes — *Arranged by Pochon*
Duel in the Sun — *Tiomkin*
Eili, Eili — *Arranged by Jacchia*
Entrance of the Little Fauns — *Pierné*
Espana, Rhapsody — *Chabrier*
Fiddle Faddle — *Anderson*
Five Miniatures (including Mosquito Dance) — *White*
Fugue a la Gigue — *Bach-Cailliet*
Hallelujah Chorus "The Messiah" — *Handel*
Hora Staccato — *Dinicu-Heifetz*
Hungarian Dances Nos. 5 and 6 — *Brahms*
Hungarian Rhapsody No. 1 — *Liszt*
Hungarian Rhapsody No. 9 — *Liszt*
In a Persian Market — *Ketelbey*
In the Mosque
In the Mountain Pass
In the Village (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Intermezzo — *Prevost*
Jealousy, Gypsy Tango — *Gade*
Kamennoi Ostrow (Rêve Angélique) — *Rubinstein*
Largo (from "Xerxes") — *Handel*
La Golondrina — *Serradell-Findlay*
La Paloma — *Yradier*
L'Arlesienne, Suite No. 2 — *Bizet*
Leichtes Blut — Polka — *Strauss*
Malaguena (from Suite "Andalucia") — *Lecuona*
March of the Little Lead Soldiers — *Pierné*
Marche Slave — *Tchaikovsky*
Masquerade Suite — *Khatchatourian*
Matinees Musicales — *Britten*
Mexican Rhapsody — *McBride*
Music Box — *Liadov*
None but the Lonely Heart — *Tchaikovsky-Cailliet*
Panis Angelicus — *Franck*
Perpetuum Mobile — *Strauss*
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Polonaise Militaire — *Chopin-Glazounov*
Prayer of Thanksgiving — *Old Dutch Air*
Prelude in C-sharp minor — *Rachmaninoff*
Prelude in G minor — *Rachmaninoff*
Procession of the Sardar (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Rachem — *Mana-Zucca*
Reve Angelique (Kamennoi Ostrow) — *Rubinstein*
Sally in Our Alley — *Arranged by Frank Bridge*
Sans Souci — Polka — *Strauss*
Scherzo (from String Octet) — *Mendelssohn*
Slavonic Dance in C major, No. 15 — *Dvorák*
Song of India (from "Sadko") — *Rimsky-Korsakov*
Song of the Volga Bargemen — *Arr. by Glazounov*
Tik Tak — Polka — *Strauss*
Thunder and Lightning — Polka — *Strauss*
Träumerei — *Schumann*
Tritsch-Tratsch — Polka — *Strauss*
Waltz in A-flat (Arr. by Gericke) — *Brahms*
Waltz from Masquerade Suite — *Khatchatourian*
Warsaw Concerto (Leo Litwin, Soloist) — *Addinsell*
Wedding March (from "Midsummer Night's Dream")• — *Mendelssohn*
Wedding March ("The Golden Cockerel") — *Rimsky-Korsakov*

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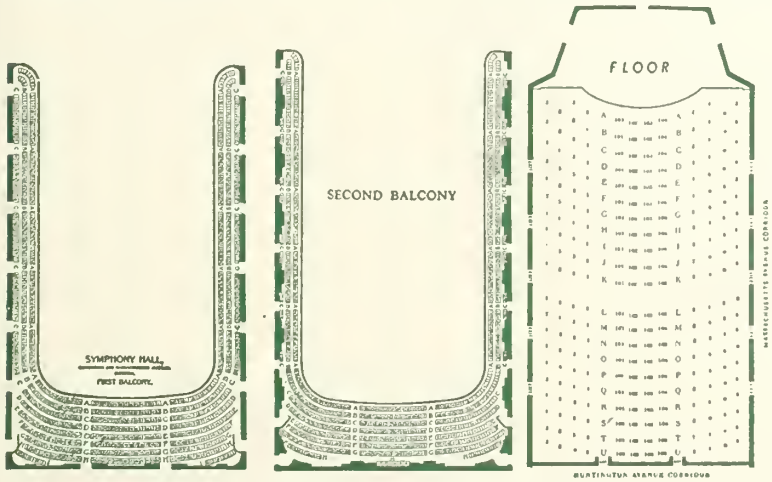

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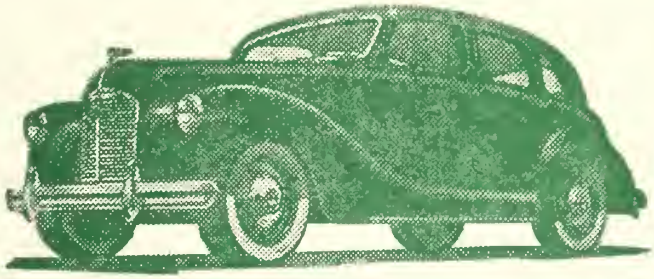

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Program 22 TUESDAY, MAY 25, 1948 *Number 4*

PROGRAM

*Procession of the Sardar from "Caucasian Sketches" . . *Ippolitov-Ivanov*
Overture-Fantasia, "Romeo and Juliet" . . . . . *Tchaikovsky*
Symphonic Variations for Piano and Orchestra . . . . . *Franck*
Soloist: JOAN WOLMAN HOLLANDER, Vassar '47

---

*Wedding March from "A Midsummer Night's Dream" . . *Mendelssohn*
Academic Festival Overture . . . . . *Brahms*
*Divertissement . . . . . *Ibert*
Introduction—Cortège—Nocturne—Valse—Parade—Finale
Valse Triste . . . . . *Sibelius*
Rumbalero . . . . . *Camarata*

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Program 23

WEDNESDAY, MAY 26, 1948

PROGRAM

*Military Polonaise — *Chopin-Glazounoff*

Eine Kleine Nachtmusik — *Mozart*

Allegro—Minuet—Rondo

Concert Rondo in D major, K. 382 for Piano and Orchestra — *Mozart*

Soloist: LUISE VOSGERCHIAN

Prelude to "Die Meistersinger von Nürnberg" — *Wagner*

Till Eulenspiegel's Merry Pranks — *Richard Strauss*

DISconcerto for Piano and Orchestra — *Press*

(First performance)

Soloist: LUISE VOSGERCHIAN

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Waters Ripple and Flow — *Arranged by Deems Taylor*

Cloths of Heaven — *Dunhill*

By the Bend of the River — *Edwards*

Summertime from "Porgy and Bess" — *Gershwin*

Auf Wiedersehn from "Blue Paradise" — *Romberg*

(Continued on page 5)

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PROGRAM (*Continued*)

*Selection from "Oklahoma!" . . . . . *Rodgers*
*Waltzes, "Girls of Baden" . . . . . *Komzak*
*Strike Up the Band . . . . . *Gershwin*

Among those present: New England Bradford Club; Framingham State Teachers; Medford High School Women's Club

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BALDWIN PIANO

POP-OVERS

(*By* R. L. HUMPHREY)

CAUCASIAN SKETCHES — IPPOLITOV-IVANOV.

Tiflis in the Caucasus (Russia's southland) has long been a favorite vacation resort of the Russians. Its mineral baths are famous. The population is a picturesque assortment of varied racial origin, partly on the primitive side. There is a tradition of great musical interest and activity. Khatchatourian was born there, as was Lev Knipper, six years earlier.

After ten years' study with Rimsky-Korsakov, Michael Ippolitov-Ivanov, graduate of the Saint Petersburg Conservatory, journeyed to Tiflis to fulfil his appointment as conductor of the concerts of the local Imperial Russian Musical Society.

Thoroughgoing studies of Caucasian folk music were made by Ippolitov-Ivanov, and his book on the subject became the standard authority. His "Caucasian Sketches" strongly reflect these researches.

By 1886, Ippolitov-Ivanov was director of the Tiflis Conservatory.

Tschaikowsky spent a month in the town that year,

(*Continued on page 7*)

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Program 24

THURSDAY, MAY 27, 1948

PROGRAM

Hungarian March, "Rakoczy" . . . . . *Berlioz*
*Overture to "La Belle Hélène" . . . . . *Offenbach*
Sarabande . . . . . *Anderson*
(First performance)
Suite "Peer Gynt" . . . . . *Grieg*
Morning Mood—Anitra's Dance—In the Hall of the Mountain King

Suite from "The Comedians" . . . . . *Kabalevsky*
Prologue—Galop—Gavotte—Epilogue
Concerto No. 1 in F-sharp minor for Piano and Orchestra *Rachmaninoff*
I. Vivace
II. Andante cantabile
III. Allegro scherzando; Andante espressivo; Tempo primo; Maestoso
Soloist: JEANNE THERRIEN

Selection from "Carousel" . . . . . *Rodgers*
Rumbalero . . . . . *Camarata*
*Sixth Hungarian Dance . . . . . *Brahms*

Among those present: Friends of the Deaconess Hospital; Rockwood Park School

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POP-OVERS

starting as house guest of the Conservatory director and conductor. "I could count this month the happiest in my life — if it weren't for the visitors," the composer wrote to his brother, Modeste. The latter in his biography of the composer tells of the striking outcome of the visit. Ippolitov-Ivanov directed an all-Tchaikovsky concert. The composer sat in the director's box, which was overladen with flowers. As he took his place, the whole audience rose. Then he was presented with a silver wreath. Everything was received with noisy acclaim.

"I have never experienced anything like it before," the composer wrote to his brother. The latter comments: "This was the first great honor in Tchaikovsky's life." He was then forty-six years old; the conductor, nineteen years his junior. Years afterward Ippolitov-Ivanov, professor of composition at the Moscow Conservatory, became like a second father to another composer, forty-seven years his junior — Dmitri Shostakovitch.

"ROMEO AND JULIET," OVERTURE-FANTASY — TCHAIKOVSKY.

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(*Continued on page 15*)

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Program 25 FRIDAY, MAY 28, 1948

PROGRAM

War March of the Priests from "Athalia" . . . *Mendelssohn*
*Overture "Fingal's Cave" ("The Hebrides") . . *Mendelssohn*
*Ave Maria . . . . . *Schubert-Wilhelmj*
(*Solo Violin:* ALFRED KRIPS)
*"Voices of Spring," Waltzes . . . . . *Strauss*

Joyeuse Marche . . . . . *Chabrier*
An American in Paris . . . . . *Gershwin*
First Movement from the Concerto in A minor for Piano and Orchestra . . . . . *Grieg*
Allegro molto moderato
Soloist: ALICE LILLEGARDE, Newton High School '48

Curtain Time . . . . . *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"
*Gypsy Tango, "Jealousy" . . . . . *Gade*
*Yankee Doodle Went To Town . . . . . *Gould*

Among those present: Emmanuel College Alumnae; Newton High School

*Pops Recording

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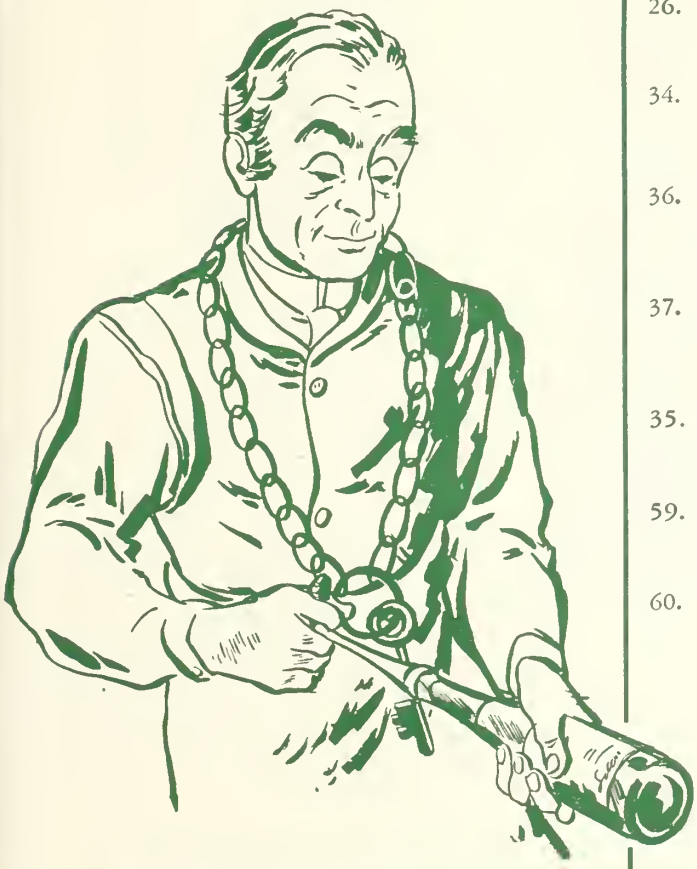

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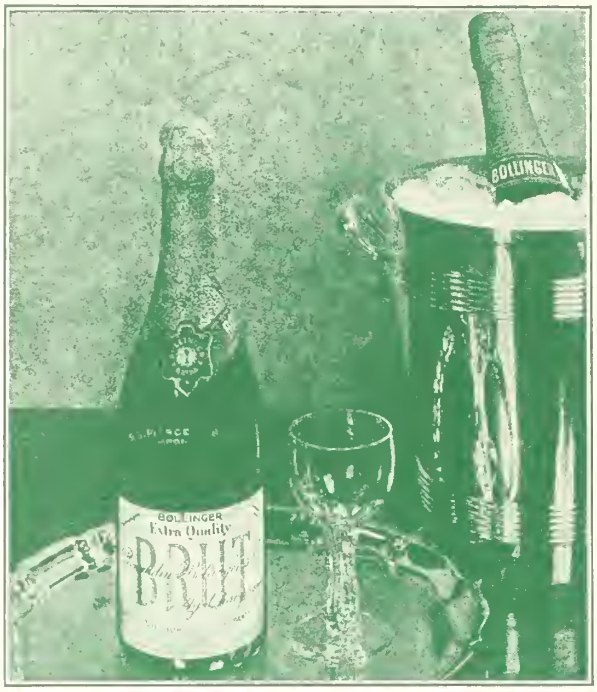

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16	Renault Sparkling Burgundy	5.00	2.75

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25	Pastene Sauterne	2.00	1.25
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54	*Duff Gordon Oloroso	4.00	.40
55	*Cossart Gordon Southside Madeira	3.50	.40
56	*Cockburn Ruddy Port	3.25	.40
57	*Cuvillo Vino de Pasto (semi-sweet)	4.00	.40
58	*Cuvillo Amontillado (dry-nutty)	4.50	.45
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61	Pastene Cucamonga Port	2.00	
62	Pastene Cucamonga Sherry	2.00	
63	Pastene Cucamonga Muscatel	2.00	

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65	Pastene Port	2.00	1.25
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Pineapple Sundae	3[illegible]
Strawberry Sundae	3[illegible]

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Wine List on page 11

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Wine List on page 11

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Program 26

SATURDAY, MAY 29, 1948
WHEELER BECKETT *Conducting*
YOUTH CONCERT
PROGRAM

Six Contra Dances . . . . . *Beethoven*
Suite from "Carmen" . . . . . *Bizet*
Aragonaise—Intermezzo—The Toreadors
Ride of the Valkyries . . . . . *Wagner*
Third Movement from the "Pathetic" Symphony, No. 6 . . *Tchaikovsky*

"Cinderella" Fantasy—Theme and Variations . . . . *Beckett*
I. Cinderella by the Fire
II. Dreams of the Ball
III. Step-mother beats her
IV. Prayer
V. Fairy Godmother Appears
VI. Transformation Scene
VII. Gallops to Palace
VIII. Dances with Prince, loses Slipper after midnight strikes

First Movement, Concerto No. 4 in D minor for Piano and Orchestra . . . . . *Rubinstein*
Moderato — *Soloist:* BUCKNER GAMBY
*Ouverture Solennelle, "1812" . . . . . *Tchaikovsky*

"Tales from the Vienna Woods," Waltzes . . . . . *Strauss*
Stephen Foster Suite . . . . . *Arranged by Beckett*
Camptown Races—My Old Kentucky Home—Swanee River—O, Susanna
Morris Dance from "Henry VIII" . . . . . *German*
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VALSE TRISTE — SIBELIUS (b. Finland, 1865).

From incidental music to a drama, "Kuolema."

As a son sleeps in exhaustion after watching at the bedside of his dying mother, strange music draws near. The woman rises, waltzes amidst unseen other dancers. She sinks down wearily, dances again with renewed vigor. There is a knock at the door. As the music hushes, Death stands before the woman, who greets him with a piteous cry.

RUMBALERO—SALVADOR CAMARATA.

Like Luther Burbank in experiments with plants, the New Jersey-born composer has crossed two musical species—the rumba and bolero—to produce a new variety combining the best features of the original species.

(*Continued on page 17*)

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Program 27

SUNDAY, MAY 30, 1948

PROGRAM

*Prelude to Act III, "Lohengrin" . . . . . *Wagner*
*Overture to "The Bartered Bride" . . . . . *Smetana*
Andalucia . . . . . *Lecuona*
Aria from "Mignon"—Je Suis Titania . . . . . *Thomas*
Soprano: JANE ANGELOVICH, Mt. Ida '49

"Bostonia" Suite . . . . . *Keith Brown*
On Boston Common—Sunday Morning on Beacon Hill—On the Esplanade
*Warsaw Concerto for Piano and Orchestra . . . . . *Addinsell*
Soloist: LEO LITWIN
*Ouverture Solennelle, "1812" . . . . . *Tchaikovsky*

Selection from "Brigadoon" . . . . . *Loewe*
*Jazz Legato and Jazz Pizzicato . . . . . *Anderson*
*Ritual Dance of Fire from "Love, the Sorceror" . . . . . *Falla*

Among those present: Mount Ida Junior College; Chandler School

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POP-OVERS

CONCERT RONDO — MOZART.

Mozart in 1782 wrote a second finale to his early piano concerto of 1773 (in D major, K 175) for a concert in Vienna, to please the Viennese taste. He called it a rondo, but it is really a set of variations. No record is at hand of a previous performance in Boston.

The cadenza which Miss Vosgerchian will perform was written for her by Erwin Bodky.

OPERAS WITHOUT VIOLENCE.

Five comedy-grand operas — with plots in which nobody gets killed — are among the greatest gems of all operatic works, despite the competition of the more sinister variety. They are: Mozart's "Marriage of Figaro" (1785); Rossini's "Barber of Seville" (1816); Wagner's "Mastersingers of Nuremberg" (1868); Verdi's "Falstaff" (1893); and Richard Strauss' "Cavalier of the Rose" (1911).

CINDERELLA FANTASY — WHEELER BECKETT.

Emotions of Cinderella and the events which happen around her are set forth in a theme and variations. 1. Cinderella sits by the embers of the kitchen hearth and falls asleep. 2. She dreams of the ball (clarinet solo).

(*Continued on page 18*)

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POP-OVERS

3. Her stepmother beats her. 4. Cinderella prays (horn quartet). 5. Her prayer is answered by the appearance of the fairy godmother (flute solo). 6. The fairy makes magic transformations. 7. Drawn by galloping horses, Cinderella is whirled to the ball and dances with the prince. 8. The clock strikes twelve. Cinderella hurries away leaving a glass slipper in her flight.

A HEROINE AND A SLIPPER TWENTY-FIVE CENTURIES OLD.

Egyptian tellers of tales, 670 years before the Christian era, were called on often to repeat the story of Rhodopis, which was old at the time. In 1697, Charles Perrault, the French writer and inspector of architecture for Louis XIV, published a set of stories which had amused his infant son. The title was "Contes de Ma Mère l'Oye," (tales of Mother Goose). Among them appears Rhodopis transformed into a little French girl by the name of Cendrillon — to become known to us as Cinderella. Her famous, and rather puzzling, glass slipper appears to have been originally a tiny fur slipper changed to more solid substance by a mixup of two French words — vair (fur) and verre (glass).

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Chattonooga Civic Chorus
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Horrisburg Symphony
Hollywood Bowl, Los Angeles
Houston Symphony

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Kansos City Symphony
Los Angeles Symphony
Louisville Philhormonic

Miomi Symphony
Minneopolis Symphony
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New Jersey Symphony

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MONDAY, MAY 31, 1948 *Program 28*

PROGRAM

*"Pomp and Circumstance," March . . . . . *Elgar*
Overture to "Donna Diana" . . . . . *Reznicek*
Aria, "Una Furtiva Lagrima" from "L'Elisir d'Amore" . . *Donizetti*
Tenor: SUMNER CROCKETT, Longy Sp.
*"España" Rhapsody . . . . . *Chabrier*

Andante Pastorale from the Second Symphony, in C minor . . *Mahler*
Danse . . . . . *Debussy-Ravel*
Concerto for Piano and Orchestra in E-flat, No. 1 . . . . *Liszt*
Soloist: ELÍAS LÓPEZ, Longy '49

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SERIES A

THURSDAY EVENING, JULY 29

Bach.....Suite in D major, No. 3
Hindemith.....Symphony, "Mathis der Maler"

———

Beethoven.....Symphony in C minor, No. 5

SATURDAY EVENING, JULY 31

Piston.....Symphony No. 3
Prokofieff.....Violin Concerto No. 1

———

Brahms.....Symphony in C minor, No. 1
(Soloist: ISAAC STERN)

SUNDAY AFTERNOON, AUGUST 1
(LEONARD BERNSTEIN *Conducting*)

Haydn.....Symphony in D major, No. 104

———

Mahler.....Symphony No. 2, "Resurrection"
(with Chorus and Soloists)

SERIES B

THURSDAY EVENING, AUGUST 5

Beethoven.....Symphony No. 6, "Pastoral"

———

Stravinsky.....*"Oedipus Rex"* with Male Chorus and Soloists

SATURDAY EVENING, AUGUST 7

Prokofieff.....*"Romeo and Juliet"* Suite No. 2
Vaughan Williams.....Symphony No. 6
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Strauss.....*"Don Quixote"*
(Soloist: GREGOR PIATIGORSKY)

SUNDAY AFTERNOON AUGUST 8
(ELEAZAR DE CARVALHO *Conducting*)

Berlioz.....Fantastic Symphony

———

Villa Lobos.....Madoña
Falla.....El Amor Brujo
Sequiera.....*"Nordestina"* Suite No. 1

EXTRA CONCERT

TUESDAY EVENING, AUGUST 10

TCHAIKOVSKY PROGRAM

Symphony No. 6, "Pathétique"

———

Piano Concerto No. 1
Ouverture, "1812"
(Soloist: SEYMOUR LIPKIN)

SERIES C

THURSDAY EVENING, AUGUST 12
(LEONARD BERNSTEIN *Conducting*)

Weber.....Overture to "Der Freischütz"
Stravinsky.....*"Petrouchka"* (Complete)

———

Shostakovitch.....Symphony No. 5

SATURDAY EVENING, AUGUST 14
(ROBERT SHAW *Conducting*)

Debussy.....The Blessed Damozel
Brahms.....Requiem
(Chorus and Soloists)

SUNDAY AFTERNOON, AUGUST 15

Beethoven.....Symphony No. 3, "Eroica

———

Sibelius.....Symphony in D major, No. 2

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Bartered Bride	*Smetana*
Belle Helene, La	*Offenbach*
Carneval	*Dvorák*
Dame Blanche, La	*Boieldieu*
1812 (Ouverture Solennelle)	*Tchaikovsky*
Fatinitza	*Suppé*
Favorite Overtures	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
Fingal's Cave (The Hebrides)	*Mendelssohn*
Fledermaus, Die	*Strauss*
Freischutz, Der	*Weber*
Guarany, Il	*Gomes*
Gypsy Baron	*Strauss*
La Gazza Ladra	*Rossini*
Light Cavalry	*Suppé*
Merry Wives of Windsor	*Nicolai*
Midsummer Night's Dream	*Mendelssohn*
Mignon	*Thomas*
Morning, Noon and Night	*Suppé*
Oberon	*Weber*
Poet and Peasant	*Suppé*
Rienzi	*Wagner*
Roman Carnival	*Berlioz*
Russlan and Ludmilla	*Glinka*
Secret of Suzanne	*Wolf-Ferrari*
William Tell	*Rossini*
Zampa	*Hérold*

OPERA EXCERPTS

Aida — Ballet Suite	*Verdi*
Aida — Grand March (Act 2)	*Verdi*
Calvalleria Rusticana — Intermezzo	*Mascagni*
Eugen Onegin — Polonaise	*Tchaikovsky*
Goyescas — Intermezzo	*Granados*
Jewels of the Madonna — Camorristi Dance	*Wolf-Ferrari*
La Gioconda — Dance of the Hours	*Ponchielli*
Lohengrin — Prelude to Act III	*Wagner*
Natoma — Dagger Dance	*Herbert*
Prophete, Le — Coronation March	*Meyerbeer*

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Samson and Delilah — Bacchanale	*Saint-Saëns*
Tannhauser — Entrance of the Guests	*Wagner*
Thais — Meditation	*Massenet*

MARCHES

Aida — Grand March (Act 2)	*Verdi*
Coronation March from "Le Prophète"	*Meyerbeer*
Egyptian, Persian, Indigo, "Gypsy Baron," Marches	*Strauss*
El Capitan	*Sousa*
Entrance of the Boyards	*Halvorsen*
March of the Little Lead Soldiers	*Pierné*
Marche Militaire	*Schubert*
Marche Slave	*Tchaikovsky*
Pomp and Circumstance	*Elgar*
Semper Fidelis	*Sousa*
Stars and Stripes Forever	*Sousa*
Strike Up the Band	*Gershwin*
War March of the Priests	*Mendelssohn*
Washington Post	*Sousa*
Wedding March — "Midsummer Night's Dream"	*Mendelssohn*

CONCERTOS

JESUS MARIA SANROMA — Soloist

Piano Concerto in F	*Gershwin*
Piano Concerto No. 1 in G minor	*Mendelssohn*
Piano Concerto No. 2 in D minor	*MacDowell*
Rhapsody in Blue	*Gershwin*
Todtentanz (Dance of Death)	*Liszt*

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Toy Trumpet	*Scott*
Turkey in the Straw	*Guion*
Virginia Reel	*Coffey*
Yankee Doodle	*Gould*

WALTZES

Artists' Life	*Strauss*
Cagliostro	*Strauss*
Danube Waves	*Ivanovici*
Doctrinen	*Eduard Strauss*
Emperor	*Strauss*
Espana	*Waldteufel*
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Lagoon	*Strauss*
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Vienna Blood	*Strauss*
Village Swallows	*Josef Strauss*
Voices of Spring	*Strauss*
Where the Citrons Bloom	*Strauss*
Wine, Woman and Song	*Strauss*

BALLET MUSIC

Aida — Ballet Suite	*Verdi*
Ballet Music	*Gluck (Arr. by Mottl)*
Ballet Suite (from "The Cid")	*Massenet*
Coppelia Ballet — Suite	*Délibes*
Dance of the Hours ("La Gioconda")	*Ponchielli*
Fancy Free	*Bernstein*
Faust Ballet Music	*Gounod*
Gaite Parisienne	*Offenbach*
Les Sylphides	*Chopin*
Nutcracker (2nd Suite)	*Tchaikovsky*
Raymonda	*Glazounoff*
Ritual Dance of Fire	*Falla*
Sleeping Beauty Ballet — Waltz	*Tchaikovsky*
The Incredible Flutist	*Piston*
Three-Cornered Hat	*Falla*

CONCERT PIECES

Abendlied	*Schumann*
Annen — Polka	*Strauss*
At Dawning	*Cadman-Herbert*
Austrian Peasant Dances	*Schönherr*
Ave Maria	*Arcadelt-MacDonald*
Ave Maria	*Schubert-Wilhelmj*
Bahn Frei Polka	*Ed. Strauss-Bodge*
Bolero	*Ravel*
Brazil	*Barroso-Gould*
Capriccio Espagnol	*Rimsky-Korsakov*
Capriccio Italien	*Tchaikovsky*
Caucasian Sketches	*Ippolitov-Ivanov*
Chanson Triste	*Tchaikovsky*
Cradle Song	*Brahms-Smith*
Cuckoo Clock	*del Castillo*
Dances from Austria	*Schönherr*
Dances from Galanta	*Kodaly*

Danza Piemontesi — *Sinigaglia*
Divertissement — *Ibert*
Drink to me only with thine eyes — *Arranged by Pochon*
Duel in the Sun — *Tiomkin*
Eili, Eili — *Arranged by Jacchia*
Entrance of the Little Fauns — *Pierné*
Espana, Rhapsody — *Chabrier*
Fiddle Faddle — *Anderson*
Five Miniatures (including Mosquito Dance) — *White*
Fugue a la Gigue — *Bach-Cailliet*
Hallelujah Chorus "The Messiah" — *Handel*
Hora Staccato — *Dinicu-Heifetz*
Hungarian Dances Nos. 5 and 6 — *Brahms*
Hungarian Rhapsody No. 1 — *Liszt*
Hungarian Rhapsody No. 9 — *Liszt*
In a Persian Market — *Ketelbey*
In the Mosque
In the Mountain Pass
In the Village (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Intermezzo — *Prevost*
Jealousy, Gypsy Tango — *Gade*
Kamennoi Ostrow (Rêve Angélique) — *Rubinstein*
Largo (from "Xerxes") — *Handel*
La Golondrina — *Serradell-Findlay*
La Paloma — *Yradier*
L'Arlesienne, Suite No. 2 — *Bizet*
Leichtes Blut — Polka — *Strauss*
Malaguena (from Suite "Andalucia") — *Lecuona*
March of the Little Lead Soldiers — *Pierné*
Marche Slave — *Tchaikovsky*
Masquerade Suite — *Khatchatourian*
Matinees Musicales — *Britten*
Mexican Rhapsody — *McBride*
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Polonaise Militaire — *Chopin-Glazounov*
Prayer of Thanksgiving — *Old Dutch Air*
Prelude in C-sharp minor — *Rachmaninoff*
Prelude in G minor — *Rachmaninoff*
Procession of the Sardar (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Rachem — *Mana-Zucca*
Reve Angelique (Kamennoi Ostrow) — *Rubinstein*
Sally in Our Alley — *Arranged by Frank Bridge*
Sans Souci — Polka — *Strauss*
Scherzo (from String Octet) — *Mendelssohn*
Slavonic Dance in C major, No. 15 — *Dvorák*
Song of India (from "Sadko") — *Rimsky-Korsakov*
Song of the Volga Bargemen — *Arr. by Glazounov*
Tik Tak — Polka — *Strauss*
Thunder and Lightning — Polka — *Strauss*
Träumerei — *Schumann*
Tritsch-Tratsch — Polka — *Strauss*
Waltz in A-flat (Arr. by Gericke) — *Brahms*
Waltz from Masquerade Suite — *Khatchatourian*
Warsaw Concerto (Leo Litwin, Soloist) — *Addinsell*
Wedding March (from "Midsummer Night's Dream") — *Mendelssohn*
Wedding March ("The Golden Cockerel") — *Rimsky-Korsakov*

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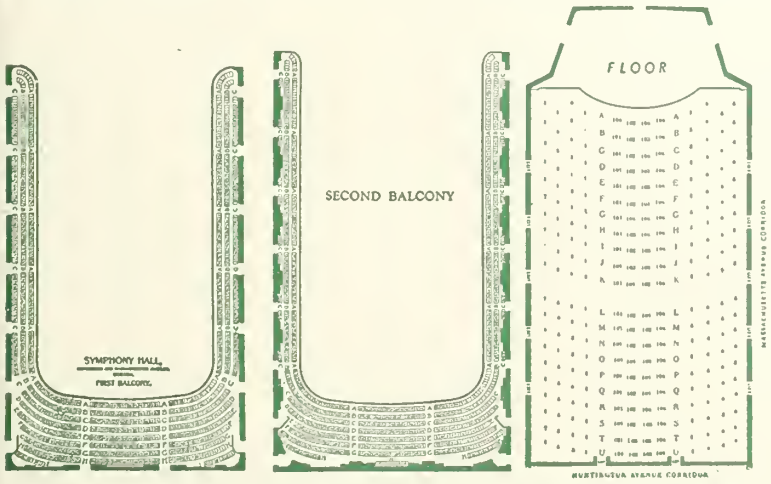

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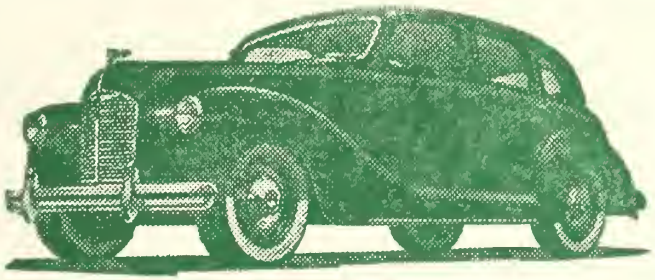

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Program 29 TUESDAY, JUNE 1, 1948 *Number 5*

PROGRAM

"On the Esplanade" from the "Bostonia" Suite . . . *Brown*

*Overture to "Russlan and Ludmilla" . . . *Glinka*

Adagio from the Third Violin Sonata . . . *Bach*

*"Masquerade" Suite . . . *Khatchatourian*

Valse—Nocturne—Mazurka—Romance—Galop

Prelude to "Carmen" . . . *Bizet*

Overture to "Donna Diana" . . . *Reznicek*

Concerto in A minor for Piano and Orchestra . . . *Grieg*

I. Allegro molto moderato
II. Adagio
III. Allegro moderato

Soloist: JESÚS MARÍA SANROMÁ

Symphonic Poem, "The Moldau" . . . *Smetana*

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Program 30

WEDNESDAY, JUNE 2, 1948

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PROGRAM

Hungarian March, "Rakoczy" . . . . . *Berlioz*
"Danse Macabre," Symphonic Poem . . . . . *Saint-Saëns*
Ave Maria . . . . . *Bach-Gounod*
(Solo Violin: ALFRED KRIPS)
*Carnival Overture . . . . . *Dvořák*

Dawn, and Siegfried's Rhine Journey from "Dusk of the Gods" . . . . . *Wagner*
"Nutcracker" Suite . . . . . *Tchaikovsky*
Miniature Overture—Trépak—Waltz of the Flowers
Overture-Fantasia, "Romeo and Juliet" . . . . . *Tchaikovsky*

Processional of Bacchus from "Sylvia" . . . . . *Délibes*
"Tales from the Vienna Woods," Waltzes . . . . . *Strauss*
*"Washington Post" March . . . . . *Sousa*

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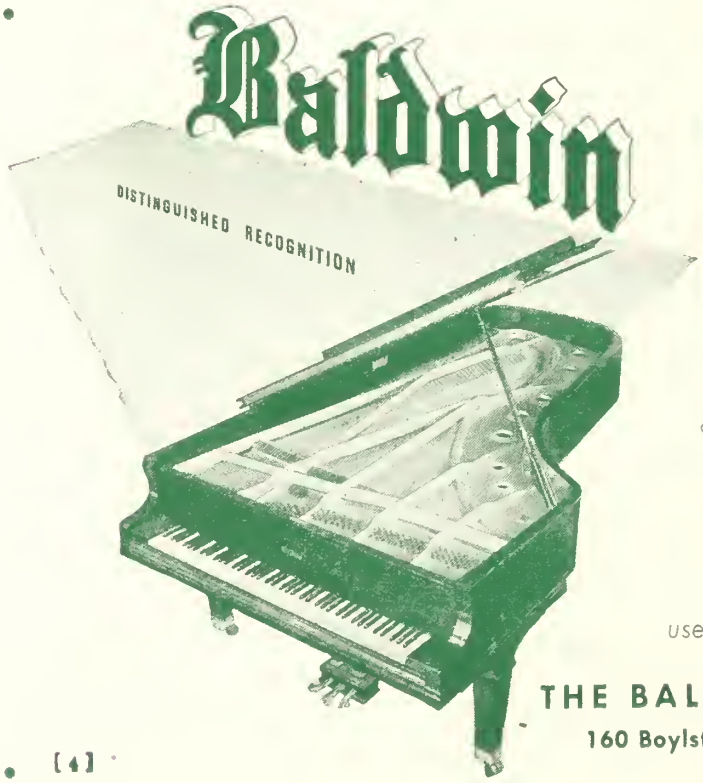

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"RUSSLAN AND LUDMILLA" AND GLINKA.

In this opera, that incredible genius, Michael Glinka (1804-1857), brought to bear a perfect fusion of the melodic gift he had enhanced by studying opera and singing in Italy, and the feeling for instrumentation which he had developed by playing in and conducting his uncle's private orchestra, then improved by hearing and studying music of Berlioz in Paris. The upshot was that this second opera of Glinka's produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakov, and Stravinsky. Not only in Stravinsky's "Firebird," but the more daring and original "Rite of Spring," scholars have traced certain effects back to "Russlan."

"MASQUERADE" — KHATCHATOURIAN.

Its inspiration was the drama by Mikhail Lermontov, who has been called the Russian Shelley. He wrote it at the age of 20 shortly after he left school. His epic "Demon" from which the libretto of Rubinstein's opera was culled was finished the same year after five years' labor. Born in 1814, Lermontov at the age of 27 met the same fate as Pushkin — death by a duelist's bullet.

PRELUDE TO "CARMEN"

First the music gives a sparkling impression of a festive crowd gay with anticipation over a bullfight. Then the strings swing into the Toreador's Song. Finally comes an ominous five-note figure, ending in pizzicato. This is the Fate motive, identified with Carmen, the gypsy who knows that love will end in death for her — and prefers to love. The motive was culled from an authentic piece of Spanish music, a song of Manuel Garcia, the elder, based on the Andalusian form, the *polo*. In this, the rhythm is embroidered by the sung syllables, "ay, ay."

PIANO CONCERTO IN A MINOR, OPUS 16—GRIEG.

Fervent admiration of this work was voiced by Tchaikovsky. He praised it for charm, passion, vitality, originality and beauty.

"THE MOLDAU"—SMETANA (1824-1884).

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(*Continued on page 7*)

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Program 31

THURSDAY, JUNE 3, 1948

PROGRAM

"Our March" — *Henry*
*Overture to "Zampa" — *Hérold*
*Träumerei — *Schumann*
Suite from the Ballet, "Gayane" — *Khatchatourian*
Dance of the Rose Maidens—Lullaby—Sabre Dance

First Movement, Concerto No. 1 in B-flat minor for Piano and Orchestra — *Tchaikovsky*
Soloist: HAZEL HALLETT
Ranch House Party — *Gillis*
*Bolero — *Ravel*

Selection from "Annie Get Your Gun" — *Berlin*
*Song Fest Medley — *Arranged by Bodge*
Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the Town—Maine Stein Song—Let Me Call You Sweetheart
*Yankee Doodle Went To Town — *Gould*

Among those present: Young Women's Republican Club; Musical Guild

*Pops Recording — Baldwin Piano

POP-OVERS

"NUTCRACKER" BALLET

Today, Tchaikovsky's ballet music endures on the stage and the concert platform by virtue of charm attained by skillful instrumentation. The "Nutcracker Ballet" music has even been named as the composer's masterpiece in virtuoso writing for orchestra.

PROCESSION OF BACCHUS FROM "SYLVIA."

The scene for the present episode from Delibes's "Sylvia" is a Temple of Diana, near the seashore. Peasants hold a festival. Soldiers chase them with switches to make room for a procession of celebrants of a feast of Bacchus, garbed as warriors, and brandishing javelins as they dance.

CONCERTO FOR PIANO No. 1 — TCHAIKOVSKY.

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

For the lively second theme of the first movement, Tchaikovsky has acknowledged his indebtedness to a blind beggar whom he heard sing the tune at a country fair. In the middle of the second movement appears a waltz which the composer is said to have picked up in a dance hall. A peasant-like dance is heard toward the beginning of the third movement.

OUR MARCH — HERMAN HENRY.

The well-known Cambridge musician has dedicated his composition to Lt. Gov. Arthur W. Coolidge.

(Continued on page 15)

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Program 32

FRIDAY, JUNE 4, 1948

PROGRAM

"Old Roxbury" March — *Zach*
*Overture to "William Tell" — *Rossini*
Scherzo from "A Midsummer Night's Dream" — *Mendelssohn*
Russian Sailors' Dance from "The Red Poppy" — *Glière*

First Movement from Concerto No. 1 in F-sharp minor for Piano and Orchestra — *Rachmaninoff*
Soloist: GIUSEPPE DE LELLIS†
*Ave Maria — *Schubert-Wilhelmj*
Overture to "Tannhäuser" — *Wagner*

Curtain Time — *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"
*Song Fest Medley — *Arranged by Bodge*
Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the Town—Maine Stein Song—Let Me Call You Sweetheart
*"Semper Fidelis" March — *Sousa*

Among those present: Roxbury Latin School; Maryknoll League of Boston; Turners Falls High School; Taunton High School

* Pops Recording — BALDWIN PIANO
† Mr. DE LELLIS is a member of the faculty of Roxbury Latin School

33
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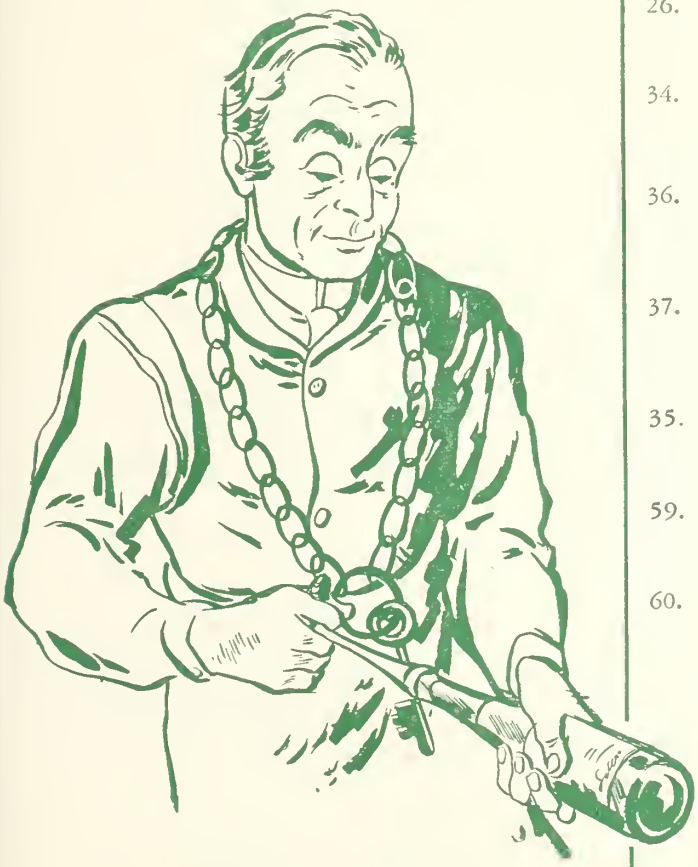

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POPS No. SEE WINE LIST ON PAGE 11

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25. *California Sauterne*
A round, medium — dry wine.

27. *Napa Chablis*
Well balanced full — rich — dry.

26. *California Rhine Wine*
Light, refreshing — with a slight fruity taste.

34. *California Red Burgundy*
A moderately dry red wine.

36. *California Cabernet*
Made of the Cabernet grape. Soft, round, with much finesse and breeding.

37. *Napa Zinfandel*
Made from the Zinfandel grape — a tasty but not heavy red.

35. *California Red Chianti*
Light, Tawny and moderately dry wine.

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A favorite Extra Dry Sherry. Clean on the palate.

60. *Mission Cream Sherry*
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61. *Cucamonga Port*
Full, rich, fruity — not too sweet.

62. *Cucamonga Sherry*
A rich, medium sweet wine.

63. *Cucamonga Muscatel*
Pleasantly sweet, rich and tasty.

65. *Superior Port*
A tawny rich wine excellent after dinner.

64. *Superior Pale Dry Sherry*
Dry — nutty — fine bouquet.

66. *Superior Muscatel*
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2	Gold Seal Special Dry	6.25	3.25
3	Gold Seal Sparkling Burgundy	6.25	3.25
4	Charles Fournier Brut	7.50	
5	Great Western Extra Dry	6.25	3.25
6	Great Western Sparkling Burgundy	6.25	3.25
7	*Ackerman Dry Royal	7.00	3.75
8	*Bollinger Brut Non-Vintage	8.50	4.50
9	Vintner's Brut Champagne	6.00	3.50
10	*Gancia Lacrima Christi	7.00	3.75
11	*Mirafiore Asti Spumante	7.00	
12	*Krug Brut Reserve	10.00	5.50
13	*Sichel Sparkling Red Burgundy Red Cap	9.50	
14	Renault Brut Champagne	6.75	3.50
15	Renault Extra Dry Champagne	6.50	3.50
16	Renault Sparkling Burgundy	5.00	2.75

WHITE WINES

		Bot.	½ Bot.
17	*Riesling Clos des Templier 1943	4.00	
18	*Bordeaux Special Reserve, de Luze	2.50	
19	*Graves Royal, de Luze	3.00	
20	*Chateau Paveil Blanc 1940 de Luze	3.25	
21	Inglenook Riesling 1944	2.25	
22	Wente Bros. Sweet Semillion	3.00	
23	Wente Bros. Pinot Blanc	3.00	
24	Pastene Riesling	2.25	
25	Pastene Sauterne	2.00	1.25
26	Pastene Rhine Wine	2.00	
27	Pastene Chablis	2.00	
28	*Gancia Castello di Canelli	2.50	1.50
29	*Neuchatel Swiss Wine	3.00	
30	*Sichel Johannisberger	5.50	
31	*Hortz Liebfraumilch 1943	5.00	
32	Valliant Riesling	2.00	
33	Valliant Sauterne	2.00	1.25
73	Gold Seal Rhine Wine	2.00	
74	Gold Seal Sauterne	2.00	

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		Bot.	½ Bot.
34	Pastene Burgundy	2.00	1.25
35	Pastene Chianti	2.25	
36	Pastene Cabernet	2.25	
37	Pastene Zinfandel	2.25	
38	*Mirafiore Grignolino	2.50	1.50
39	*Mirafiore Freisa	2.50	1.50
40	*Brolio Chianti	3.25	1.75
41	*Brolio Chianti (Half pints)		.75
42	Valliant Burgundy	2.00	1.25
43	Valliant Cabernet	2.00	
44	Inglenook Red Wine Gamay 1944	2.00	
45	*De Luze Club Claret	2.50	

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47	Gold Coast White Burgundy	2.00	1.25
48	Gold Coast Red Burgundy	2.00	1.25
49	Gold Coast Port	2.00	1.25
50	Gold Coast Sherry	2.00	1.25
51	Gold Coast Muscatel	2.00	1.25

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		Bot	Glass
52	*Duff Gordon Generoso	3.50	.40
53	*Duff Gordon Amontillado	4.50	.45
54	*Duff Gordon Oloroso	4.00	.40
55	*Cossart Gordon Southside Madeira	3.50	.40
56	*Cockburn Ruddy Port	3.25	.40
57	*Cuvillo Vino de Pasto (semi-sweet)	4.00	.40
58	*Cuvillo Amontillado (dry-nutty)	4.50	.45
59	Pastene Extra Dry Cocktail Sherry	2.25	
60	Pastene Mission Cream Sherry	2.00	
61	Pastene Cucamonga Port	2.00	
62	Pastene Cucamonga Sherry	2.00	
63	Pastene Cucamonga Muscatel	2.00	

			½ Bot.
64	Pastene Pale Dry Sherry	2.00	1.25
65	Pastene Port	2.00	1.25
66	Pastene Muscatel	2.00	1.25
67	*Brown Bang Sherry	7.00	
68	*Apitiv Sherry	5.00	
69	*Partners Port	7.00	
70	Valliant Port	2.00	
71	Valliant Muscatel	2.00	
72	Valliant Sherry	2.00	
75	Gold Seal Sherry	2.00	

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"Boston Light" Ale and Beer	.40
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Krueger Ale and Beer	.40
Pickwick, Pickwick Light Ale and Beer	.40
Jacob Ruppert Ale and Beer	.45
Hampden Ale	.40
Van Merritt Beer	.50
*Black Horse Ale	.60
*Bass Ale	.60
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Ham	.45
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Swiss Cheese, sliced, with Crackers	.45
Camembert, with Crackers	.45

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Pretzels	.10
Cheese Wafers	.10
Assorted Cookies	.15
Tarts	.20
Fig Squares	.10
Tea Cakes	.20
Brownies	.15
Fudge Cake	.15

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1 lb. "Signature" box	1.10
½ lb. "Signature" box	.55
1 lb. Chocolates and Bon Bons box	1.25
1 lb. Milk Chocolates box	1.[illegible]
1 lb. Thorodale Carlisle box	1.[illegible]
1 lb. Morning Glory Assortment box	2.[illegible]
½ lb. Assorted Caramels box	.[illegible]

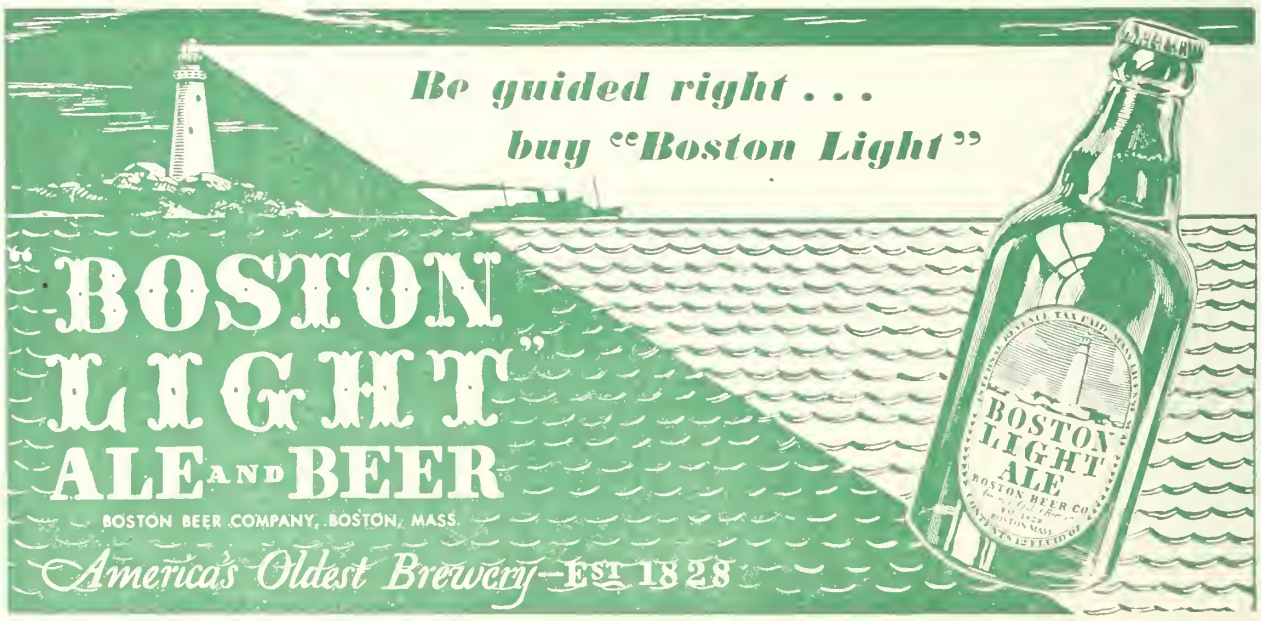
Wine List on page 11

ICE CREAM

Vanilla	[illegible]
Chocolate	[illegible]
Frozen Pudding	[illegible]
Strawberry	[illegible]
Cherry Sundae	[illegible]
Pineapple Sundae	[illegible]
Strawberry Sundae	[illegible]

KEMP'S SALTED NUTS

"Step-A-Head" Mixed Nuts, 1 lb.	1.[illegible]
Peanuts, ½ lb.	[illegible]
Selected Spanish Peanuts, ½ lb.	[illegible]
Selected Mixed Nuts, 6½ oz.	[illegible]
Fancy Cashews, 7 oz.	[illegible]
Selected Almonds, 7 oz.	[illegible]



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nade served in pitchers	1.00
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nd Spring Water 7 oz.	.10
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Overland Londres	.15
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Partagas Belvederes	.30
Punch Perfeccionados	.30
La Simbombo Americanos	.30

CIGARETTES

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Chesterfields	.25
Camels	.25
Old Golds	.25
Philip Morris	.25
S. S. Pierce	.25
Pall Mall	.25
Kools	.25
Marlboro	.25
Herbert Tareyton	.25
Parliament	.30

Wine List on page 11

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Program 33 SATURDAY, JUNE 5, 1948

PROGRAM

"Sambre et Meuse," March	*Planquette*
*Overture "Fingal's Cave" ("The Hebrides")	*Mendelssohn*
Little Fugue in G minor	*Bach-Cailliet*
*Dance of the Hours from "La Gioconda"	*Ponchielli*

Concert Rondo in D major, K. 382, for Piano and Orchestra	*Mozart*
Eire Suite	*Arranged by Anderson*
Irish Washerwoman	
The Minstrel Boy	
The Last Rose of Summer (Solo Violin: ALFRED KRIPS)	
The Rakes of Mallow	
Scherzo from the "Pathetic" Symphony, No. 6	*Tchaikovsky*

DISconcerto for Piano and Orchestra	*Press*
Selection from "Song of Norway"	*Grieg-Bourdon*
*Fifth Hungarian Dance	*Brahms*

Soloist
LUISE VOSGERCHIAN

Among those present: Boston College Intown; Philomatheia; New Bedford High School; Wheelock College Alumnae

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The storm music could have been suggested by the storm in Beethoven's Pastoral Symphony, which Rossini had heard with very marked interest.

The March of the Swiss Soldiers at the conclusion of the overture is based on a quick-step which Rossini presented to the citizens of Vienna, where he had enjoyed great success in 1822, to the annoyance of Beethoven. Vienna sent Rossini away with a banquet in his honor and the gift of a silver vase containing 3,500 ducats.

OVERTURE TO "TANNHAUSER"

In the overture to "Tannhauser" we hear a compact summing-up of Tannhauser's struggle between sacred and profane love. First is heard the chorus of the pilgrims whom he accompanied to Rome, then music symbolic of Venus and her court, followed by a return of the Pilgrims' Chorus.

"HEBRIDES" OVERTURE (ALSO KNOWN AS "FINGAL'S CAVE").

An actual Scottish journey inspired the composer. His music suggests the loneliness of the cave, the movement of the sea, the cries of the seabirds, the wail of the wind and its increasing agitation of the water, then a return to the solitude of the cave.

(Continued on page 17

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Program 34

SUNDAY, JUNE 6, 1948

PENSION FUND CONCERT

PROGRAM

*Triumphal March from "Aïda"	*Verdi*
*Overture to "The Gypsy Baron"	*Strauss*
Waltzes from "Der Rosenkavalier"	*Richard Strauss*
Polonaise in A-flat	*Chopin*

"Mâku," Suite on Iranian Themes	*Knipper*
Concerto in A minor for Piano and Orchestra	*Grieg*

I. Allegro molto moderato
II. Adagio
III. Allegro moderato molto e marcato

Soloist: JESÚS MARÍA SANROMÁ

Street Corner Concerto for Harmonica and Orchestra (*First performance*)	*George Kleinsinger*

Soloist: JOHN SEBASTIAN

*Rhapsody in Blue for Piano and Orchestra	*Gershwin*

Soloist: JESÚS MARÍA SANROMÁ

Among those present: Colby Junior College; Beaver Country Day School; Friends of Polish Culture; Boston Krakowianki Club

*Pops Recording

BALDWIN PIANO

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POP-OVERS

EIRE SUITE — LEROY ANDERSON

Traditional Irish melodies possess a fascinating history, with many peculiar ramifications.

Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers. Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807-09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy."

Moore became poet of the "Irish Melodies" when the Dublin Music dealer, William Power, decided to imitate with Irish songs what was being done at the time by George Thomson, the Edinburgh folklorist, in publishing old Scottish tunes with new words by Robert Burns. Haydn wrote accompaniments for many of them — also numerous Welsh and some Irish tunes. After Haydn's death, Beethoven supplied accompaniments — including one for "The Moreen."

TRIUMPHAL MARCH ("AÏDA"). Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

(*Continued on page 18*)

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POP-OVERS

SUITE ON IRANIAN THEMES - KNIPPER.

Russia's famous physician-dramatist-short story writer, Chekov, was an uncle of Knipper.

Like Khatchatourian born in Tiflis (in 1898), Lev Knipper also, like him, has written music marked by the peculiarities of the place — its proximity to the near east and its population including visitors and settlers from that region. Knipper has borrowed thematic material from Iran (the old Persia), and Khatchatourian from Armenia — both to the south.

Khatchatourian's father was a Tiflis book seller of Armenian extraction.

JESÚS MARÍA SANROMÁ. Born of Catalonian parents in 1903, under the American flag, in Puerto Rico. A boy prodigy as pianist and even as theatre orchestra conductor, his powers attracted the attention of the island government, which sent him to Boston in 1917 to complete his musical education. Studied there with Antoinette Szumowska, then in Paris with Cortot and in Berlin with Schnabel. Has played in those cities, and London, Paris, Vienna, Madrid, Barcelona, Mexico City, and various cities of the United States, Canada and Puerto Rico.

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SUNDAY AFTERNOON, JULY 18
TUESDAY EVENING, JULY 27

BACH PROGRAM

Brandenburg Concerto No. 3, in C major, for Strings
Cantata No. 65, *"Sie Werden aus Saba Alle Kommen"* (Tenor, Bass, and Chorus)

Concerto in D minor for Three Pianos and Strings (LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA)
Suite No. 2, in B minor, for Flute and Strings (GEORGES LAURENT)
Concerto in C major, for Three Pianos and Strings

TUESDAY EVENING, JULY 20
SUNDAY AFTERNOON, JULY 25

MOZART PROGRAM

Symphony in C major, K. No. 338 (34)
Serenade ("*Nacht Musique*") for Winds, K. 388

Piano Concerto in G major, K. No. 453 (Soloist: LUKAS FOSS)
Symphony in E-flat major, K. No. 543 (39)

IN THE MUSIC SHED—

SERIES A

THURSDAY EVENING, JULY 29
Bach.....Suite in D major, No. 3
Hindemith.....Symphony, "Mathis der Maler"

Beethoven.....Symphony in C minor, No. 5

SATURDAY EVENING, JULY 31
Piston.....Symphony No. 3
Prokofieff.....Violin Concerto No. 1

Brahms.....Symphony in C minor, No. 1 (Soloist: ISAAC STERN)

SUNDAY AFTERNOON, AUGUST 1
(LEONARD BERNSTEIN *Conducting*)
Haydn.....Symphony in D major, No. 104

Mahler.....Symphony No. 2, "Resurrection" (with Chorus and Soloists)

SERIES B

THURSDAY EVENING, AUGUST 5
Beethoven.....Symphony No. 6, "Pastoral"

Stravinsky.....*"Oedipus Rex"* with Male Chorus and Soloists

SATURDAY EVENING, AUGUST 7
Prokofieff.....*"Romeo and Juliet"* Suite No. 2
Vaughan Williams.....Symphony No. 6 (*First performance in America*)

Strauss.....*"Don Quixote"* (Soloist: GREGOR PIATIGORSKY)

SUNDAY AFTERNOON AUGUST 8
(ELEAZAR DE CARVALHO *Conducting*)
Berlioz.....Fantastic Symphony

Villa Lobos.....Madoña
Falla.....El Amor Brujo
Sequiera.....*"Nordestina"* Suite No. 1

EXTRA CONCERT

TUESDAY EVENING, AUGUST 10

TCHAIKOVSKY PROGRAM

Symphony No. 6, "Pathétique"

Piano Concerto No. 1
Ouverture, "1812"
(Soloist: SEYMOUR LIPKIN)

SERIES C

THURSDAY EVENING, AUGUST 12
(LEONARD BERNSTEIN *Conducting*)
Weber.....Overture to "Der Freischütz"
Stravinsky.....*"Petrouchka"* (Complete)

Shostakovitch.....Symphony No. 5

SATURDAY EVENING, AUGUST 14
(ROBERT SHAW *Conducting*)
Debussy.....The Blessed Damozel
Brahms.....Requiem
(Chorus and Soloists)

SUNDAY AFTERNOON, AUGUST 15
Beethoven.....Symphony No. 3, "Eroica

Sibelius.....Symphony in D major, No. 2

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Belle Helene, La	*Offenbach*
Carneval	*Dvorák*
Dame Blanche, La	*Boieldieu*
1812 (Ouverture Solennelle)	*Tchaikovsky*
Fatinitza	*Suppé*
Favorite Overtures	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
Fingal's Cave (The Hebrides)	*Mendelssohn*
Fledermaus, Die	*Strauss*
Freischutz, Der	*Weber*
Guarany, Il	*Gomes*
Gypsy Baron	*Strauss*
La Gazza Ladra	*Rossini*
Light Cavalry	*Suppé*
Merry Wives of Windsor	*Nicolai*
Midsummer Night's Dream	*Mendelssohn*
Mignon	*Thomas*
Morning, Noon and Night	*Suppé*
Oberon	*Weber*
Poet and Peasant	*Suppé*
Rienzi	*Wagner*
Roman Carnival	*Berlioz*
Russlan and Ludmilla	*Glinka*
Secret of Suzanne	*Wolf-Ferrari*
William Tell	*Rossini*
Zampa	*Hérold*

OPERA EXCERPTS

Aida — Ballet Suite	*Verdi*
Aida — Grand March (Act 2)	*Verdi*
Calvalleria Rusticana — Intermezzo	*Mascagni*
Eugen Onegin — Polonaise	*Tchaikovsky*
Goyescas — Intermezzo	*Granados*
Jewels of the Madonna — Camorristi Dance	*Wolf-Ferrari*
La Gioconda — Dance of the Hours	*Ponchielli*
Lohengrin — Prelude to Act III	*Wagner*
Natoma — Dagger Dance	*Herbert*
Prophete, Le — Coronation March	*Meyerbeer*

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Samson and Delilah — Bacchanale	*Saint-Saëns*
Tannhauser — Entrance of the Guests	*Wagner*
Thais — Meditation	*Massenet*

MARCHES

Aida — Grand March (Act 2)	*Verdi*
Coronation March from "Le Prophète"	*Meyerbeer*
Egyptian, Persian, Indigo, "Gypsy Baron," Marches	*Strauss*
El Capitan	*Sousa*
Entrance of the Boyards	*Halvorsen*
March of the Little Lead Soldiers	*Pierné*
Marche Militaire	*Schubert*
Marche Slave	*Tchaikovsky*
Pomp and Circumstance	*Elgar*
Semper Fidelis	*Sousa*
Stars and Stripes Forever	*Sousa*
Strike Up the Band	*Gershwin*
War March of the Priests	*Mendelssohn*
Washington Post	*Sousa*
Wedding March — "Midsummer Night's Dream"	*Mendelssohn*

CONCERTOS

JESUS MARIA SANROMA — Soloist

Piano Concerto in F	*Gershwin*
Piano Concerto No. 1 in G minor	*Mendelssohn*
Piano Concerto No. 2 in D minor	*MacDowell*
Rhapsody in Blue	*Gershwin*
Todtentanz (Dance of Death)	*Liszt*

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WALTZES

Artists' Life	*Strauss*
Cagliostro	*Strauss*
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Loves of the Poet	*Strauss*
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The Skaters	*Waldteufel*
Sleeping Beauty	*Tchaikovsky*
Vienna Blood	*Strauss*
Village Swallows	*Josef Strauss*
Voices of Spring	*Strauss*
Where the Citrons Bloom	*Strauss*
Wine, Woman and Song	*Strauss*

BALLET MUSIC

Aida — Ballet Suite	*Verdi*
Ballet Music	*Gluck (Arr. by Mottl)*
Ballet Suite (from "The Cid")	*Massenet*
Coppelia Ballet — Suite	*Délibes*
Dance of the Hours ("La Gioconda")	*Ponchielli*
Fancy Free	*Bernstein*
Faust Ballet Music	*Gounod*
Gaite Parisienne	*Offenbach*
Les Sylphides	*Chopin*
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Abendlied	*Schumann*
Annen — Polka	*Strauss*
At Dawning	*Cadman-Herbert*
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Ave Maria	*Arcadelt-MacDonald*
Ave Maria	*Schubert-Wilhelmj*
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Brazil	*Barroso-Gould*
Capriccio Espagnol	*Rimsky-Korsakov*
Capriccio Italien	*Tchaikovsky*
Caucasian Sketches	*Ippolitov-Ivanov*
Chanson Triste	*Tchaikovsky*
Cradle Song	*Brahms-Smith*
Cuckoo Clock	*del Castillo*
Dances from Austria	*Schönherr*
Dances from Galanta	*Kodaly*

Danza Piemontesi — *Sinigaglia*
Divertissement — *Ibert*
Drink to me only with thine eyes — *Arranged by Pochon*
Duel in the Sun — *Tiomkin*
Eili, Eili — *Arranged by Jacchia*
Entrance of the Little Fauns — *Pierné*
Espana, Rhapsody — *Chabrier*
Fiddle Faddle — *Anderson*
Five Miniatures (including Mosquito Dance) — *White*
Fugue a la Gigue — *Bach-Cailliet*
Hallelujah Chorus "The Messiah" — *Handel*
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Hungarian Rhapsody No. 1 — *Liszt*
Hungarian Rhapsody No. 9 — *Liszt*
In a Persian Market — *Ketelbey*
In the Mosque
In the Mountain Pass
In the Village (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Intermezzo — *Prevost*
Jealousy, Gypsy Tango — *Gade*
Kamennoi Ostrow (Rêve Angélique) — *Rubinstein*
Largo (from "Xerxes") — *Handel*
La Golondrina — *Serradell-Findlay*
La Paloma — *Yradier*
L'Arlesienne, Suite No. 2 — *Bizet*
Leichtes Blut — Polka — *Strauss*
Malaguena (from Suite "Andalucia") — *Lecuona*
March of the Little Lead Soldiers — *Pierné*
Marche Slave — *Tchaikovsky*
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Polonaise Militaire — *Chopin-Glazounov*
Prayer of Thanksgiving — *Old Dutch Air*
Prelude in C-sharp minor — *Rachmaninoff*
Prelude in G minor — *Rachmaninoff*
Procession of the Sardar (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Rachem — *Mana-Zucca*
Reve Angelique (Kamennoi Ostrow) — *Rubinstein*
Sally in Our Alley — *Arranged by Frank Bridge*
Sans Souci — Polka — *Strauss*
Scherzo (from String Octet) — *Mendelssohn*
Slavonic Dance in C major, No. 15 — *Dvorák*
Song of India (from "Sadko") — *Rimsky-Korsakov*
Song of the Volga Bargemen — *Arr. by Glazounov*
Tik Tak — Polka — *Strauss*
Thunder and Lightning — Polka — *Strauss*
Träumerei — *Schumann*
Tritsch-Tratsch — Polka — *Strauss*
Waltz in A-flat (Arr. by Gericke) — *Brahms*
Waltz from Masquerade Suite — *Khatchatourian*
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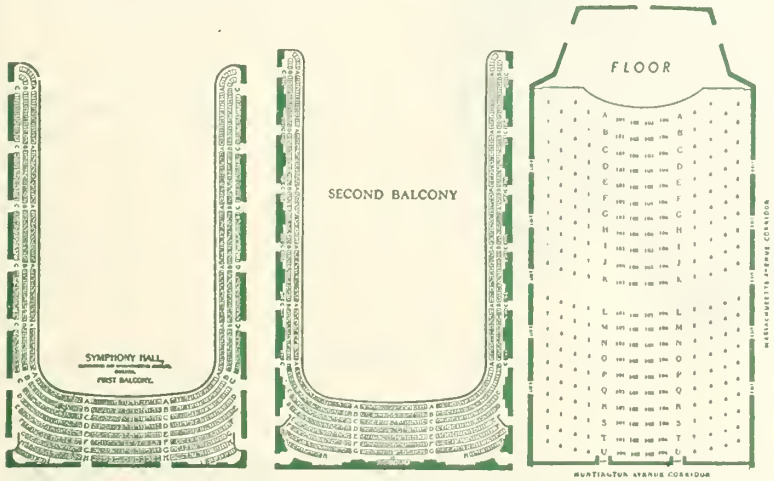

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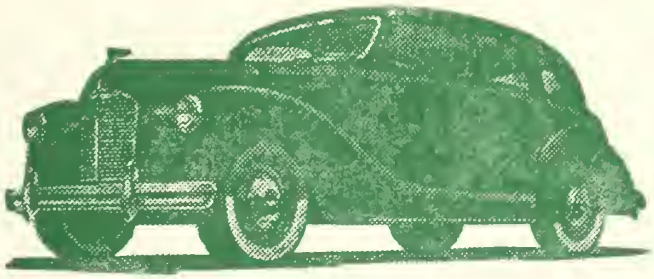

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Program 35 MONDAY, JUNE 7, 1948 *Number 6*

BOSTON UNIVERSITY NIGHT
PROGRAM

*Military Polonaise — *Chopin-Glazounoff*
Overture to "Egmont" — *Beethoven*
Little Fugue in G minor — *Bach-Cailliet*
*Ballet Music from "Faust" — *Gounod*
Waltz—Dance of Phryne—Bacchanale

---

*"Vienna Blood," Waltzes — *Strauss*
Concertino for Flute and Orchestra — *Chaminade*
Soloist: FRANCES SNOW DRINKER, '48
*Bolero — *Ravel*
Boston University Songs
Conducted by DR. JAMES R. HOUGHTON
"Clarissima" — *B. C. Peterson '11*
"Hail, Boston University" — *Mrs. M. H. Gulesian*
"Boston University Hymn" — *John P. Marshall*

Curtain Time — *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"
Sleigh Ride — *Anderson*
*American Salute ("When Johnny Comes Marching Home") — *Gould*
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Program 36

TUESDAY, JUNE 8, 1948

"LITTLE THREE" NIGHT

PROGRAM

*Polonaise from "Eugene Oniegin" — *Tchaikovsky*

*Overture to "Poet and Peasant" — *Suppé*

*Masquerade Suite — *Khatchatourian*

Valse—Nocturne (*Solo Violin:* ALFRED KRIPS)—Mazurka—Galop

Little Three Medley — *Arranged by Bodge*

Lord Jeffrey Amherst—Secrets—Come Fill Your Glasses Up

---

*Prelude to Act III, "Lohengrin" — *Wagner*

Classical Symphony — *Prokofieff*

I. Allegro con brio
II. Larghetto
III. Gavotte
IV. Finale

*Waltzes, "Music of the Spheres" — *Addinsell*

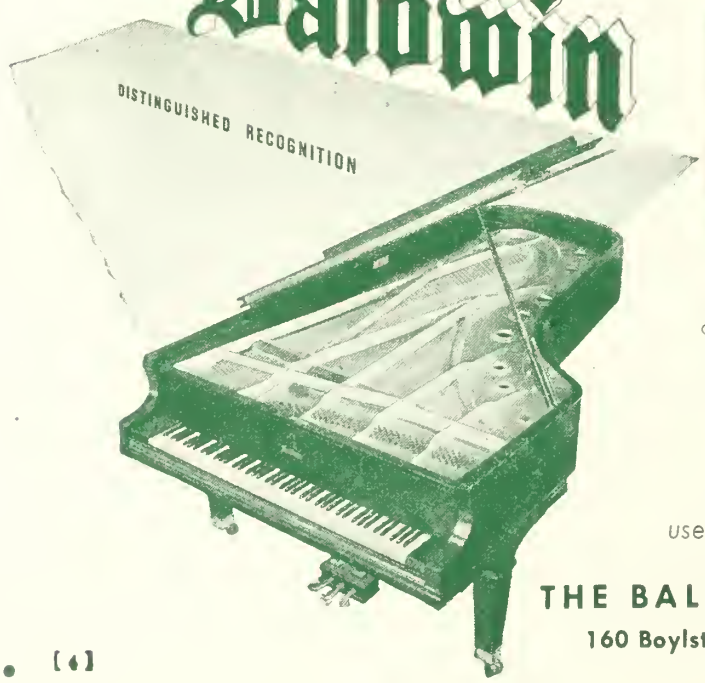
*Warsaw Concerto for Piano and Orchestra — *Josef Strauss*

Soloist: LEO LITWIN

Overture to "Rienzi" — *Wagner*

*Pops Recording — BALDWIN PIANO

Baldwin



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POP-OVERS

(*By* R. L. Humphrey)

OVERTURE TO "EGMONT"—BEETHOVEN

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

Attending Goethe's drama as a boy, aged about 11, Richard Wagner was inspired by Beethoven's music to become a composer instead of a playwright.

BALLET MUSIC FROM "FAUST" — GOUNOD.

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FRANZ VON SUPPÉ (1820-1895)

A flute player at 11, student of harmony at 13, composer of a mass at 15, Suppé a little later had intentions of becoming either a professor of Italian or a physician. Instead, he plunged into music and became a conductor.

Among his conducting posts was a term, starting about 1862 at the Theater an der Wien which had seen the birth of Mozart's "Magic Flute" (1791), Beethoven's "Fidelio" (1805) and Schubert's "Magic Harp" (1820).

At the Theater an der Wien in 1847 Suppé won an exciting success with the "Country Girl." Forty-eight operettas followed, including one on the life of Schubert. Only the overtures survived from "Light Cavalry" and "Poet and Peasant."

OVERTURE TO "POET AND PEASANT" — VON SUPPÉ.

Underscoring the perennial popularity of the overture to the forgotten operetta, "Poet and Peasant," is the fact that it is available in arrangements for fifty-nine different combinations of instruments.

(*Continued on page 7*)

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Program 37

WEDNESDAY, JUNE 9, 1948

PAUL CHERKASSKY *Conducting*

PROGRAM

*French Military March	*Saint-Saëns*
Overture to "Donna Diana"	*Reznicek*
Air on the G-string	*Bach-Wilhelmj*
Fantasia, "Madame Butterfly"	*Puccini*

Invitation to the Dance	*Weber-Berlioz*
Andante Cantabile from the Fifth Symphony	*Tchaikovsky*
*Capriccio Espagnol	*Rimsky-Korsakov*

Alborada—Variations—Alborada—Scene and Gypsy Dance—Fandango

*Waltzes, "Where the Citrons Bloom"	*Strauss*
Selection from "Oklahoma!"	*Rodgers*
First Hungarian Dance	*Brahms*

Among those present: Hecht House; Harvard Class of 1908

*Pops Recording

Baldwin Piano

POP-OVERS

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True to eighteenth century precept, the first movement of the Classical Symphony is in sonata form—exposition, built around two themes; development or working-out; recapitulation. The three remaining movements supply contrasts of pace.

OVERTURE TO "RIENZI"—WAGNER

Reading in 1837 a German translation of Sir Edward Bulwer-Lytton's novel of fourteenth century Rome, "Rienzi, the Last of the Tribunes," Wagner decided to transform it into an opera. Not until five years later was the bombastic, Meyerbeerish result put on the stage (about a month and a half before the more Wagnerian "Flying Dutchman").

Although all its themes are drawn from the opera, the overture was first performed almost exactly two years ahead of the complete work. The tuneful passage for violins and 'cellos, early in the overture, is the prayer in the fifth and final act, uttered before his death by Rienzi, who has led the people in revolt against the nobles, only to be destroyed by mob violence. The brass instruments sound the revolutionaries' hymn, which is followed by the repetition of the prayer in quickened tempo, (by violins) over an accompaniment suggestive of the public dancing in Act II. to celebrate the defeat of the nobles. Again the battle hymn is sounded, to conclude the overture.

(Continued on page 15)

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Program 38

THURSDAY, JUNE 10, 1948

CATHOLIC ALUMNI SODALITY NIGHT

PROGRAM

*"Pomp and Circumstance," March — *Elgar*

Overture to "The Barber of Seville" — *Rossini*

*Largo from "Xerxes" — *Handel*

Solo Violin: ALFRED KRIPS

"Tales from the Vienna Woods," Waltzes — *Strauss*

Symphonic Poem, "Finlandia" — *Sibelius*

*Ave Maria — *Arcadelt*

Finale from Symphony No. 4 in F minor — *Tchaikovsky*

Curtain Time — *Arranged by Anderson*

Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"

Wintergreen for President — *Gershwin*

*Old Timers' Night at the Pops — *Arranged by Lake*

Ta Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the Old Town Tonight

*Pops Recording

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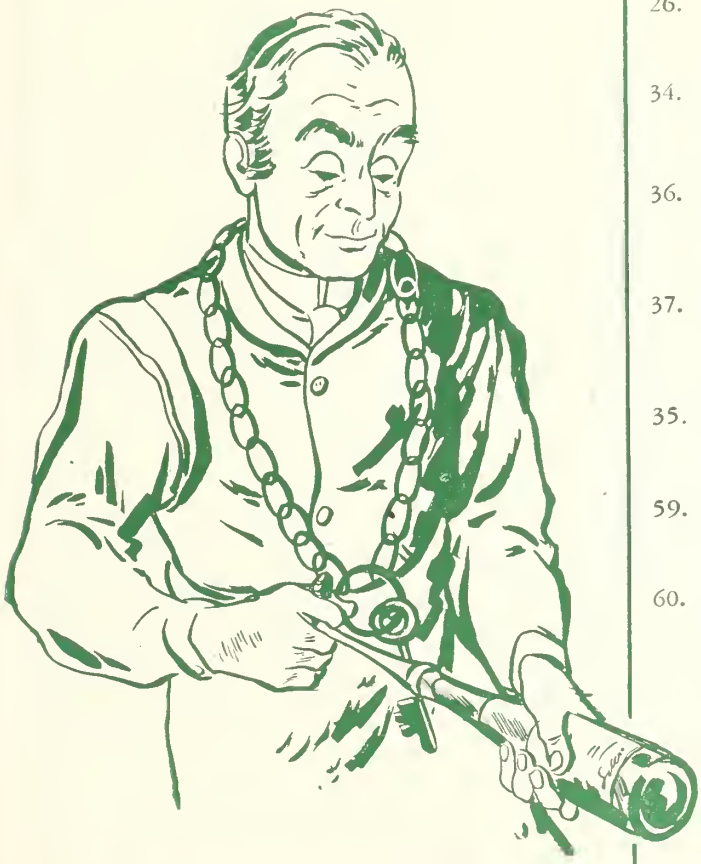

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27. *Napa Chablis*
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26. *California Rhine Wine*
Light, refreshing — with a slight fruity taste.

34. *California Red Burgundy*
A moderately dry red wine.

36. *California Cabernet*
Made of the Cabernet grape. Soft, round, with much finesse and breeding.

37. *Napa Zinfandel*
Made from the Zinfandel grape — a tasty but not heavy red.

35. *California Red Chianti*
Light, Tawny and moderately dry wine.

59. *Extra Dry Cocktail Sherry*
A favorite Extra Dry Sherry. Clean on the palate.

60. *Mission Cream Sherry*
A rich, semi-sweet cream sherry made in California from the Mission Grape.

61. *Cucamonga Port*
Full, rich, fruity — not too sweet.

62. *Cucamonga Sherry*
A rich, medium sweet wine.

63. *Cucamonga Muscatel*
Pleasantly sweet, rich and tasty.

65. *Superior Port*
A tawny rich wine excellent after dinner.

64. *Superior Pale Dry Sherry*
Dry — nutty — fine bouquet.

66. *Superior Muscatel*
Pleasantly aromatic — rich bouquet.

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BOSTON UNIVERSITY HYMN

DANIEL L. MARSH — JOHN P. MARSHALL

1

O glorious thy name and fame,
Resplendent from thy youth!
O radiant the holy flame
That lights thy lamp of Truth!
O Boston University,
O Alma Mater dear,
We'll cherish, love and honor thee,
And thy great name revere.

2

O wonderful thy Charter's aim —
High Learning's perfect flower
And Virtue's fruit. Let these proclaim
Thy nurture and thy power.
O Boston University,
O Alma Mater true,
We'll strive to make the Future free,
And thus thy goal pursue.

3

O beautiful thy colors' gleam,
The scarlet and the white,
When Love and Life mean all they seem,
Courageous for the Right!
O Boston University,
O Alma Mater brave,
We'll boldly stand for purity
Where'er thy banners wave.

4

O Vision Splendid! Thine the art
To make all visions real:
The call to serve with all the heart
Is blazoned on thy seal.
O Boston University,
O Alma Mater fine,
We'll live to give reality
To thine ideals divine.

CLARISSIMA

RALPH W. TAYLOR — BRENTON C. PATTERSON

1

Heart of old Trimountain town,
Thru the ages extend thy renown!
Past and present join in song,
Thy praises to prolong,
Afar shines thy clear beacon light
Ever guiding to truth and to right,
Dear Boston University,
Be thy fair dominion long.

2

Laud we thy Puritan birth;
And do tribute to thy sterling worth.
True to thee thy every son,
By bonds of love made one!
Our laurels we bring to thy shrine,
All our life's full attainment is thine.
Old Boston, we will turn to thee,
Wherever our course may run.

Chorus

Join we all in loving praise.
Sing her triumph clear;
Honor the name of enduring fame
With rev'rent lays.
Sound afar her glory true.
Hail with cheer on cheer!
Clarissima mater alma! Old B. U.

HAIL, BOSTON UNIVERSITY

DANIEL L. MARSH — MRS. M. H. GULESIAN

1

All hail to thee, beloved school,
Old Boston's soul revealing
In love of country's highest rule,
In poetry's finest feeling.
Valor of Massachusetts Bay
Lives in thy spirit here today.
With such a heart, thou shalt prevail,
Hail, Alma Mater, hail, all hail!

All hail to thee, mentor of youth,
Our guide to wisdom's fountain,
Still lives in thy brave quest of truth,
Adventurous Old Trimountain;
And Beacon Hill's far famous light
Burns in thy torch of learning bright,
A light that shines o'er hill and dale,
Hail, Alma Mater, hail, all hail!

Chorus

Hail, worthy school of Boston town,
Fair Boston University.
Hail, stalwart school and world renown,
Strong Boston University.
Founders decreed thy purpose to be
Learning and virtue and piety.
Still true to them, thou wilt not fail:
Hail, Alma Mater, hail, all hail!

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1 lb. Thorodale Carlisle box	1.0
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Strawberry Sundae	.5

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Selected Mixed Nuts, 6½ oz.	.5
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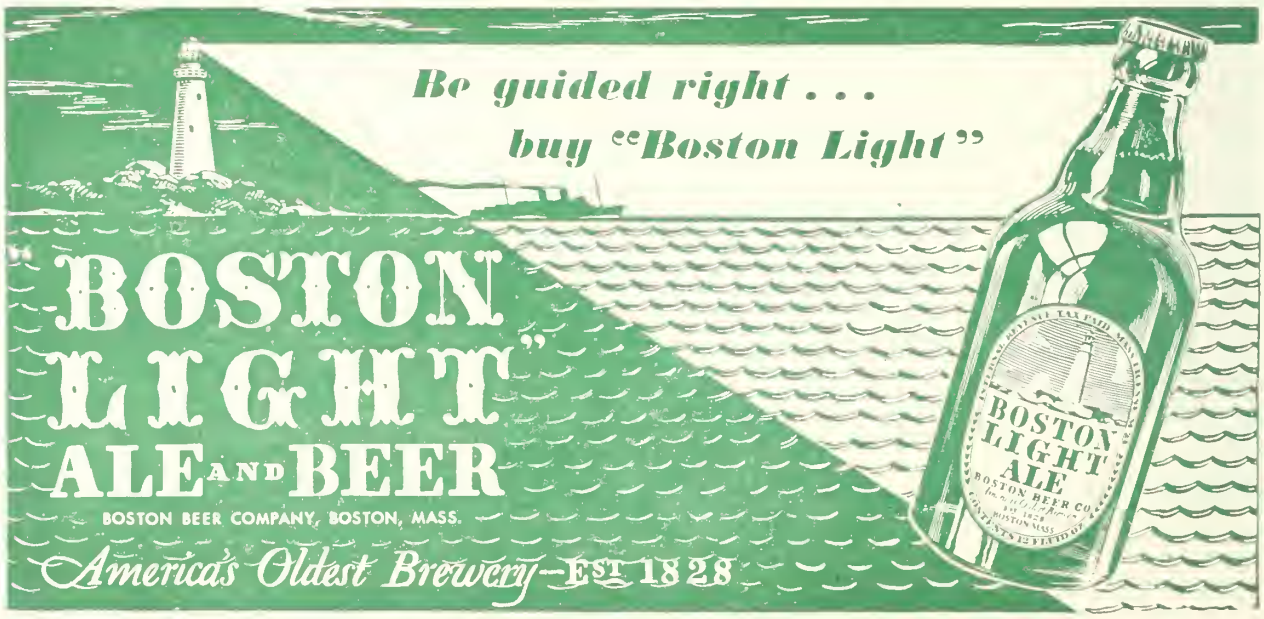
Selected Almonds, 7 oz.	.5

Wine List on page 11



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Partagas Belvederes	.30
Punch Perfeccionados	.30
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CIGARETTES

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Chesterfields	.25
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Philip Morris	.25
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Wine List on page 11

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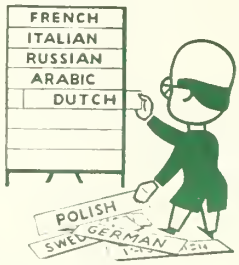

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INVITATION TO THE DANCE.

For the first Paris performance of "Der Freischütz," in 1824, the impresario had a new libretto written, and even introduced changes in Weber's score, on the supposition that these would be assets to the composer in achieving success with the French operatic public and critics. In this effort, Berlioz was commissioned to orchestrate Weber's piano solo, "Invitation to the Dance" —which was interpolated in "Der Freischütz."

LARGO—Handel (1685-1759)

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than 200 years ago, in 1738, in Handel's only comic opera, "Xerxes" —a fiasco.

"FINLANDIA," TONE POEM.

When Sibelius composed this score, in 1894, his native land was under the rule of Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

(Continued on page 17)

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Program 39

FRIDAY, JUNE 11, 1948

PROGRAM

Hungarian March, "Rakoczy"	*Berlioz*
"España" Rhapsody	*Chabrier*
Irish Tune from County Derry	*Grainger*
*Austrian Peasant Dances	*Schönherr*
Wedding March—Schuhplattler—Hog Dance—Zwoaschritt	

Prelude to "Lohengrin"	*Wagner*
*Concerto No. 1 in A minor, Op. 15 for Piano and Orchestra	*MacDowell*

I. Allegro con fuoco
II. Andante tranquillo
III. Presto

Soloist: BERNHARD WEISER

Curtain Time	*Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"	
Sleigh Ride	*Anderson*
On the Esplanade	*Brown*

Among those present: Massachusetts Association for Teachers of Adults; Boston Junior Chamber of Commerce; M.I.T. Class of 1898; Hickox School; Choir of All Saints Church, Brookline

*Pops Recording

BALDWIN PIANO

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PIANO CONCERTO No. 1 — MacDOWELL

The composer himself played it with the Boston Symphony at Music Hall in 1892. Oddly enough, he played his Second Concerto with the orchestra in Boston three years before his First Concerto.

The First Movement is in A minor, 4-4 time. Opening *Maestoso*, it proceeds *Allegro con fuoco*. The Second Movement, *Andante tranquillo*, is in E major, 9-8 time. A major is the key of the Third Movement, *Presto*; the time, 2-4.

EDWARD A. MacDOWELL (1861-1908).

After piano studies in his native New York, notably with the great Venezuelan virtuoso, Teresa Carreño, MacDowell studied piano in France and Germany. He took up composition in Germany under Raff, who became a close friend and vital musical influence.

As a pianist, MacDowell disclosed such brilliance as to win him at the age of twenty the post of piano instructor at the Darmstadt Conservatory — a rare honor for such a youth, especially an American. Settling in Wiesbaden in 1885 with his American bride, he concentrated on composition. The resulting works, reaching the

(*Continued on page 18*)

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POP-OVERS

Opus number 35, included both of his piano concertos — Opus 15 and Opus 23, respectively.

"MacDowell," says Otto Kinkeldey, "was the first native American musician to receive the unhesitating recognition and admiration of his European colleagues, both as a composer and as an executive."

RHAPSODY, "ESPAÑA." Emmanuel Chabrier (1841–1894), unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. He devoted himself tirelessly to noting down melodies and intricate rhythmic patterns.

CLAIR DE LUNE — DEBUSSY.

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,'" Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

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Iridescence of orchestral coloring, and sardonic humor, are adroitly combined here by this composer of the modern French school of witty composition.

In the Waltz there is a double parody of Johann Strauss and Offenbach. Listeners at the original performance were startled by the audacity of using a siren in "Parade."

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SATURDAY, JUNE 12, 1948 *Program 40*

LOUIS SPEYER *Conducting*

PROGRAM

Hungarian March, "Rakoczy"	*Berlioz*
Overture to "Le Roi d'Ys"	*Lalo*
Pavane for a Dead Infanta	*Ravel*
*"España" Rhapsody	*Chabrier*
*Divertissement. Introduction—Cortège—Nocturne—Valse—Parade—Finale	*Ibert*
Clair de Lune	*Debussy*
*Bolero	*Ravel*
"Samson and Delilah" Selection	*Saint-Saëns*
*"The Skaters," Waltzes	*Waldteufel*
Marche Lorraine	*Ganne*

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SUNDAY AFTERNOON, JULY 18
TUESDAY EVENING, JULY 27

BACH PROGRAM

Brandenburg Concerto No. 3, in C major, for Strings
Cantata No. 65, "*Sie Werden aus Saba Alle Kommen*"
(Tenor, Bass, and Chorus)

Concerto in D minor for Three Pianos and Strings
(LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA)
Suite No. 2 in B minor, for Flute and Strings
(GEORGES LAURENT)
Concerto in C major, for Three Pianos and Strings

TUESDAY EVENING, JULY 20
SUNDAY AFTERNOON, JULY 25

MOZART PROGRAM

Symphony in C major, K. No. 338 (34)
Serenade ("*Nacht Musique*") for Winds, K. 388

Piano Concerto in G major, K. No. 453
(Soloist: LUKAS FOSS)
Symphony in F flat major, K. No. 543 (39)

IN THE MUSIC SHED—

SERIES A

THURSDAY EVENING, JULY 29
Bach.....Suite in D major, No. 3
Hindemith.....Symphony, "Mathis der Maler"

Beethoven.....Symphony in C minor, No. 5

SATURDAY EVENING, JULY 31
Piston.....Symphony No. 3
Prokofieff.....Violin Concerto No. 1

Brahms.....Symphony in C minor, No. 1
(Soloist: ISAAC STERN)

SUNDAY AFTERNOON, AUGUST 1
(LEONARD BERNSTEIN *Conducting*)
Haydn.....Symphony in D major, No. 104

Mahler.....Symphony No. 2, "Resurrection"
(with Chorus and Soloists)

SERIES B

THURSDAY EVENING, AUGUST 5
Beethoven.....Symphony No. 6, "Pastoral"

Stravinsky......"Oedipus Rex" with Male Chorus and Soloists

SATURDAY EVENING, AUGUST 7
Prokofieff....."Romeo and Juliet" Suite No. 2
Vaughan Williams.....Symphony No. 6
(*First performance in America*)

Strauss....."Don Quixote"
(Soloist: GREGOR PIATIGORSKY)

SUNDAY AFTERNOON AUGUST 8
(ELLAZAR DE CARVALHO *Conducting*)
Berlioz.....Fantastic Symphony

Villa Lobos.....Madoña
Falla.....El Amor Brujo
Sequiera....."Nordestina" Suite No. 1

EXTRA CONCERT

TUESDAY EVENING, AUGUST 10

TCHAIKOVSKY PROGRAM

Symphony No. 6, "Pathétique"

Piano Concerto No. 1
Ouverture, "1812"
(Soloist: SEYMOUR LIPKIN)

SERIES C

THURSDAY EVENING, AUGUST 12
(LEONARD BERNSTEIN *Conducting*)
Weber.....Overture to "Der Freischütz"
Stravinsky......"Petrouchka" (Complete)

Shostakovitch.....Symphony No. 5

SATURDAY EVENING, AUGUST 14
(ROBERT SHAW *Conducting*)
Debussy.....The Blessed Damozel
Brahms.....Requiem
(Chorus and Soloists)

SUNDAY AFTERNOON, AUGUST 15
Beethoven.....Symphony No. 3, "Eroica"

Sibelius.....Symphony in D major, No. 2

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Belle Helene, La	*Offenbach*
Carneval	*Dvorák*
Dame Blanche, La	*Boieldieu*
1812 (Ouverture Solennelle)	*Tchaikovsky*
Fatinitza	*Suppé*
Favorite Overtures	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
Fingal's Cave (The Hebrides)	*Mendelssohn*
Fledermaus, Die	*Strauss*
Freischutz, Der	*Weber*
Guarany, Il	*Gomes*
Gypsy Baron	*Strauss*
La Gazza Ladra	*Rossini*
Light Cavalry	*Suppé*
Merry Wives of Windsor	*Nicolai*
Midsummer Night's Dream	*Mendelssohn*
Mignon	*Thomas*
Morning, Noon and Night	*Suppé*
Oberon	*Weber*
Poet and Peasant	*Suppé*
Rienzi	*Wagner*
Roman Carnival	*Berlioz*
Russlan and Ludmilla	*Glinka*
Secret of Suzanne	*Wolf-Ferrari*
William Tell	*Rossini*
Zampa	*Hérold*

OPERA EXCERPTS

Aida — Ballet Suite	*Verdi*
Aida — Grand March (Act 2)	*Verdi*
Calvalleria Rusticana — Intermezzo	*Mascagni*
Eugen Onegin — Polonaise	*Tchaikovsky*
Goyescas — Intermezzo	*Granados*
Jewels of the Madonna — Camorristi Dance	*Wolf-Ferrari*
La Gioconda — Dance of the Hours	*Ponchielli*
Lohengrin — Prelude to Act III	*Wagner*
Natoma — Dagger Dance	*Herbert*
Prophete, Le — Coronation March	*Meyerbeer*

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Samson and Delilah — Bacchanale	*Saint-Saëns*
Tannhauser — Entrance of the Guests	*Wagner*
Thais — Meditation	*Massenet*

MARCHES

Aida — Grand March (Act 2)	*Verdi*
Coronation March from "Le Prophète"	*Meyerbeer*
Egyptian, Persian, Indigo, "Gypsy Baron," Marches	*Strauss*
El Capitan	*Sousa*
Entrance of the Boyards	*Halvorsen*
March of the Little Lead Soldiers	*Pierné*
Marche Militaire	*Schubert*
Marche Slave	*Tchaikovsky*
Pomp and Circumstance	*Elgar*
Semper Fidelis	*Sousa*
Stars and Stripes Forever	*Sousa*
Strike Up the Band	*Gershwin*
War March of the Priests	*Mendelssohn*
Washington Post	*Sousa*
Wedding March — "Midsummer Night's Dream"	*Mendelssohn*

CONCERTOS

JESUS MARIA SANROMA — Soloist

Piano Concerto in F	*Gershwin*
Piano Concerto No. 1 in G minor	*Mendelssohn*
Piano Concerto No. 2 in D minor	*MacDowell*
Rhapsody in Blue	*Gershwin*
Todtentanz (Dance of Death)	*Liszt*

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WALTZES

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BALLET MUSIC

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Ballet Music	*Gluck (Arr. by Mottl)*
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Brazil	*Barroso-Gould*
Capriccio Espagnol	*Rimsky-Korsakov*
Capriccio Italien	*Tchaikovsky*
Caucasian Sketches	*Ippolitov-Ivanov*
Chanson Triste	*Tchaikovsky*
Cradle Song	*Brahms-Smith*
Cuckoo Clock	*del Castillo*
Dances from Austria	*Schönherr*
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Danza Piemontesi — *Sinigaglia*
Divertissement — *Ibert*
Drink to me only with thine eyes — *Arranged by Pochon*
Duel in the Sun — *Tiomkin*
Eili, Eili — *Arranged by Jacchia*
Entrance of the Little Fauns — *Pierné*
Espana, Rhapsody — *Chabrier*
Fiddle Faddle — *Anderson*
Five Miniatures (including Mosquito Dance) — *White*
Fugue a la Gigue — *Bach-Cailliet*
Hallelujah Chorus "The Messiah" — *Handel*
Hora Staccato — *Dinicu-Heifetz*
Hungarian Dances Nos. 5 and 6 — *Brahms*
Hungarian Rhapsody No. 1 — *Liszt*
Hungarian Rhapsody No. 9 — *Liszt*
In a Persian Market — *Ketelbey*
In the Mosque
In the Mountain Pass
In the Village (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Intermezzo — *Prevost*
Jealousy, Gypsy Tango — *Gade*
Kamennoi Ostrow (Rêve Angélique) — *Rubinstein*
Largo (from "Xerxes") — *Handel*
La Golondrina — *Serradell-Findlay*
La Paloma — *Yradier*
L'Arlesienne, Suite No. 2 — *Bizet*
Leichtes Blut — Polka — *Strauss*
Malaguena (from Suite "Andalucia") — *Lecuona*
March of the Little Lead Soldiers — *Pierné*
Marche Slave — *Tchaikovsky*
Masquerade Suite — *Khatchatourian*
Matinees Musicales — *Britten*
Mexican Rhapsody — *McBride*
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Procession of the Sardar (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Rachem — *Mana-Zucca*
Reve Angelique (Kamennoi Ostrow) — *Rubinstein*
Sally in Our Alley — *Arranged by Frank Bridge*
Sans Souci — Polka — *Strauss*
Scherzo (from String Octet) — *Mendelssohn*
Slavonic Dance in C major, No. 15 — *Dvorák*
Song of India (from "Sadko") — *Rimsky-Korsakov*
Song of the Volga Bargemen — *Arr. by Glazounov*
Tik Tak — Polka — *Strauss*
Thunder and Lightning — Polka — *Strauss*
Träumerei — *Schumann*
Tritsch-Tratsch — Polka — *Strauss*
Waltz in A-flat (Arr. by Gericke) — *Brahms*
Waltz from Masquerade Suite — *Khatchatourian*
Warsaw Concerto (Leo Litwin, Soloist) — *Addinsell*
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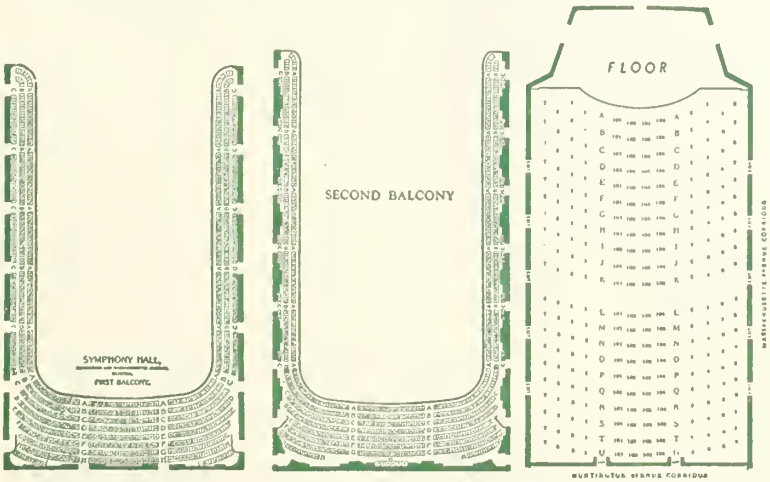

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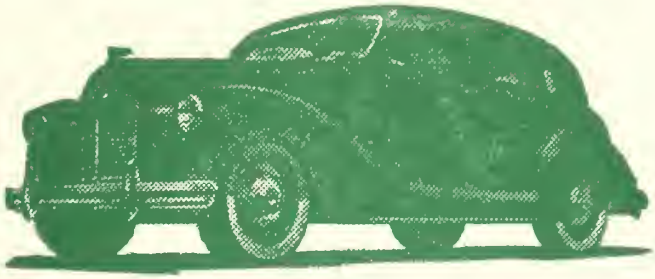

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Program 41 MONDAY, JUNE 14, 1948 *Number 7*

NEW ENGLAND CONSERVATORY NIGHT
MALCOLM HOLMES *Conducting*

PROGRAM

*"Pomp and Circumstance," March . . . . . *Elgar*
*Overture to "The Secret of Suzanne" . . . . . *Wolf-Ferrari*
First Movement, Concerto No. 5 in E-flat, "Emperor" *Beethoven*
Soloist: NOEL LEE, Artist's Diploma '48
Finale from Symphony No. 4 in F minor . . . . . *Tchaikovsky*

New England Conservatory Chorus
LORNA COOKE DEVARON, *Conductor*
JOSEPH LEWIS, *Accompanist*

Chorus of Homage . . . . . *Brahms*
Fuguing Tune: Be Glad Then America *Billings*
Tuskegee Spirituals . . . . . *Arranged by William Dawson*
Balm in Gilead (ROBERT PAYTON)
Behold the Star (TERESA SHEILS and FRANK DAY)
Ain'a that good news (EDWARD DREW)

Selection from "Carousel" . . . . . *Rodgers*
Rumbalero . . . . . *Camarata*
*Prayer of Thanksgiving . . . . . *Valerius*

Among those present: Katharine Gibbs School; Boston Association for Education on Alcoholism

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Program 42

TUESDAY, JUNE 15, 1948

PROGRAM

Knightsbridge March . . . . . *Coates*
Overture to "Le Roi d'Ys" . . . . . *Lalo*
*Fiddle Faddle . . . . . *Anderson*
Gershwin Medley . . . . . *Arranged by Saltman*
"Somebody Loves Me"—"Fascinating Rhythm"—"Mine"—"Clap Yo' Hands"—
"Embraceable You"—"Who Cares"
Piano Solo: PHIL SALTMAN

Joyeuse Marche . . . . . *Chabrier*
An American in Paris . . . . . *Gershwin*
Waltzes from "Der Rosenkavalier" . . . . . *Richard Strauss*
Concerto in Jazz . . . . . *Donald Phillips*
Piano Solo: LEO LITWIN
(First performance)
*Ritual Dance of Fire from "Love, the Sorcerer" . . . . *Falla*

Among those present: Phil Saltman Studios; Milton Town Club

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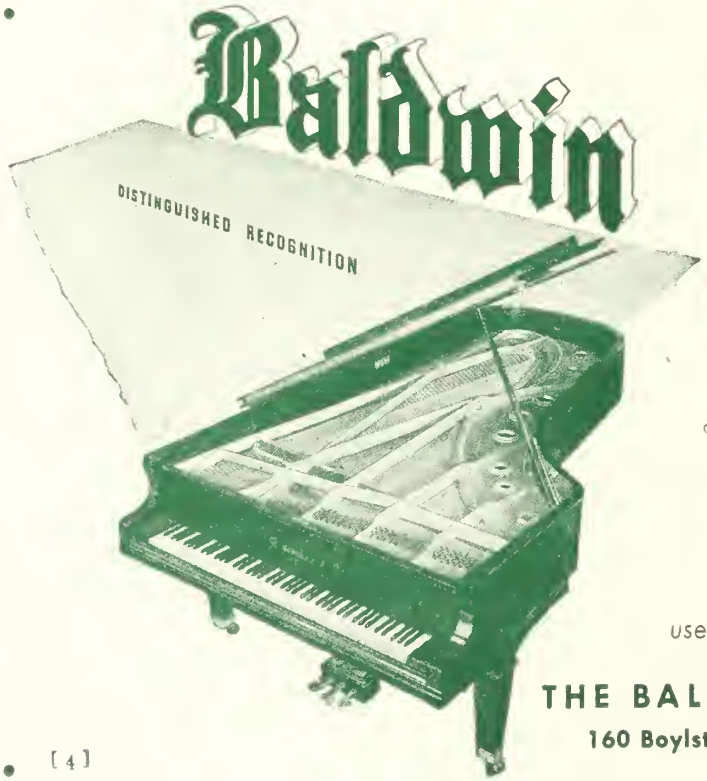

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POP-OVERS

(*By* R. L. Humphrey)

POMP AND CIRCUMSTANCE — ELGAR (1857–1934)
Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

"Farewell the neighing steed and the shrill trump.
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!"

SECRET OF SUZANNE. Wolf-Ferrari in this one-act opera re-captures the spirit of Mozart. Never was a plot slighter. Suzanne nearly disrupts her marriage by trying to conceal from her husband the awful secret (in the year 1909) that she smokes cigarettes.

PRAYER OF THANKSGIVING. — VALERIUS.
Although earning his living at various legal posts in the Netherlands, Adrianus Valerius was proficient at composing music and words for songs. The "Prayer" originally appeared in 1621 in a collection he published of Netherlands national songs, together with some from his own hand, and from England, France, Germany, and Italy. The inspiration of the Prayer was a Dutch victory in the struggle of the Netherlands against subjugation by Spanish and Austrian overlords. Valerius, whose birthdate is unknown, died in 1625.

The arrangement is by Edward Kremser (1838-1914), Viennese choral conductor and composer. It is one of a group he made from selections from Valerius' book.

GEORGE GERSHWIN (1898-1937)
Serious works both composed and orchestrated by Gershwin were: Concerto in F (1925), "An American in Paris" (1928), Second Rhapsody (1931-2), and "Porgy and Bess," his folk opera (1935).

"ROSENKAVALIER" WALTZES—R. STRAUSS.
The author of "Johann Strauss, Father and Son," H. E. Jacob, finds the opening waltz of the set "dimly foreshadowed" in the "Wiener Blut" of Johann, Jr., and that in turn reminiscent of his "Artists' Life," written five years earlier.

"CARMEN" — BIZET
Among other notable effects of "Carmen" was the spell it exerted over Tchaikovsky.

"The music is not profound," he wrote, "but it is so fascinating in its simplicity, so charged with vitality, so sincere, that I know every note of it from beginning to end."

(*Continued on page 7*)

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Program 43

WEDNESDAY, JUNE 16, 1948

PROGRAM

*"The Stars and Stripes Forever," March . . . . . *Sousa*
Overture to "Ruy Blas" . . . . . *Mendelssohn*
*Eili, Eili . . . . . *Arranged by Jacchia*
Trumpet Solo: Roger Voisin
Gypsy Dance from "Carmen" . . . . . *Bizet*

Two Arias with Orchestra:
Una Furtiva Lagrima, from "L'Elisir d'Amore" . . . *Donizetti*
O Paradiso, from "L'Africaine" . . . . . *Meyerbeer*
Tenor: RICHARD TUCKER
Dances from the Ballet, "Gayane" . . . . . *Khatchatourian*
Dance of the Rose Maidens—Lullaby—Sabre Dance
First Movement from the Concerto No. 1 in B-flat minor
for Piano and Orchestra . . . . . *Tchaikovsky*
Soloist: JEANNE THERRIEN

Three Songs with Piano:
A Du Du . . . . . *Secunda*
Venlai (Palestinian Folk Song) . . . . . *Lefkowitch*
Yiru Einenu (Cantorial) . . . . . *Secunda*
RICHARD TUCKER
Joseph Garnett, *Accompanist*
Curtain Time . . . . . *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"
*Procession of the Sardar . . . . . *Ippolitov-Ivanov*
Auspices: PIONEERS OF PALESTINE

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Baldwin Piano

POP-OVERS

"GAYANE" — ARAM KHATCHATOURIAN.

When the ballet suite was performed by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

CONCERTO FOR PIANO No. 1 — TCHAIKOVSKY.

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

SYMPHONIE ESPAGNOLE was first performed in Paris (in 1875) by the Spanish virtuoso, Pablo Sarasate, who assisted the composer in making the solo parts suitably difficult and displayful.

In this respect it may be borne in mind that Sarasate was credited with having an absolutely marvelous left hand.

This performance preceded the first one of "Carmen" by one month.

Together, these compositions stimulated great interest in the Spanish musical idiom. Chabrier's Rhapsody, "España," followed in 1883, and Rimsky-Korsakov's "Capriccio Espagnol" in 1887.

(Continued on page 18)

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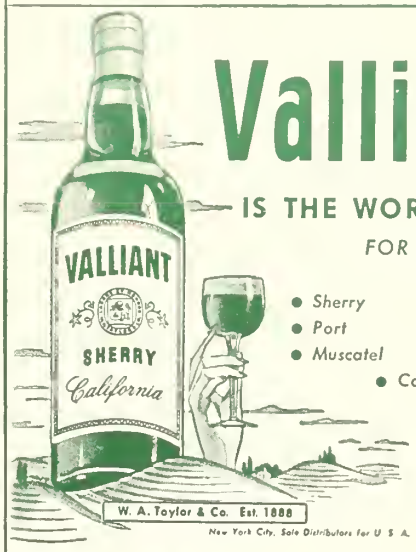

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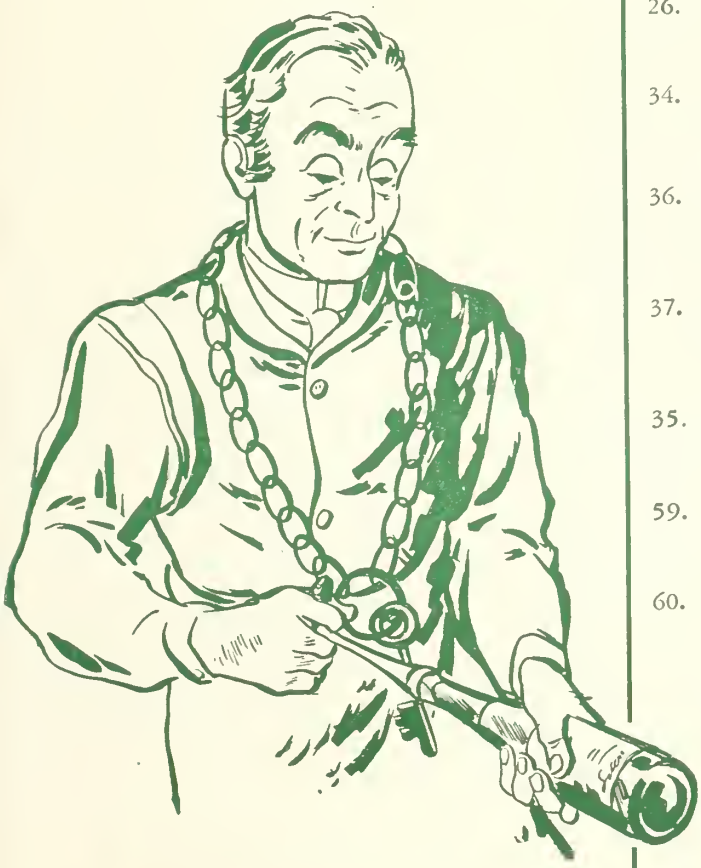

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66. *Superior Muscatel*
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6	Great Western Sparkling Burgundy	6.25	3.25
7	*Ackerman Dry Royal	7.00	3.75
8	*Bollinger Brut Non-Vintage	8.50	4.50
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12	*Krug Brut Reserve	10.00	5.50
13	*Sichel Sparkling Red Burgundy Red Cap	9.50	
14	Renault Brut Champagne	6.75	3.50
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16	Renault Sparkling Burgundy	5.00	2.75

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24	Pastene Riesling	2.25	
25	Pastene Sauterne	2.00	1.25
26	Pastene Rhine Wine	2.00	
27	Pastene Chablis	2.00	
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31	*Hortz Liehfraumilch 1943	5.00	
32	Valliant Riesling	2.00	
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73	Gold Seal Rhine Wine	2.00	
74	Gold Seal Sauterne	2.00	

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		Bot.	½ Bot.
34	Pastene Burgundy	2.00	1.25
35	Pastene Chianti	2.25	
36	Pastene Cahernet	2.25	
37	Pastene Zinfandel	2.25	
38	*Mirafiore Grignolino	2.50	1.50
39	*Mirafiore Freisa	2.50	1.50
40	*Brolio Chianti	3.25	1.75
41	*Brolio Chianti (Half pints)		.75
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53	*Duff Gordon Amontillado	4.50	.45
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55	*Cossart Gordon Southside Madeira	3.50	.40
56	*Cockburn Ruddy Port	3.25	.40
57	*Cuvillo Vino de Pasto (semi-sweet)	4.00	.40
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59	Pastene Extra Dry Cocktail Sherry	2.25	
60	Pastene Mission Cream Sherry	2.00	
61	Pastene Cucamonga Port	2.00	
62	Pastene Cucamonga Sherry	2.00	
63	Pastene Cucamonga Muscatel	2.00	

		½	Bot.
64	Pastene Pale Dry Sherry	2.00	1.25
65	Pastene Port	2.00	1.25
66	Pastene Muscatel	2.00	1.25
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69	*Partners Port	7.00	
70	Valliant Port	2.00	
71	Valliant Muscatel	2.00	
72	Valliant Sherry	2.00	
75	Gold Seal Sherry	2.00	

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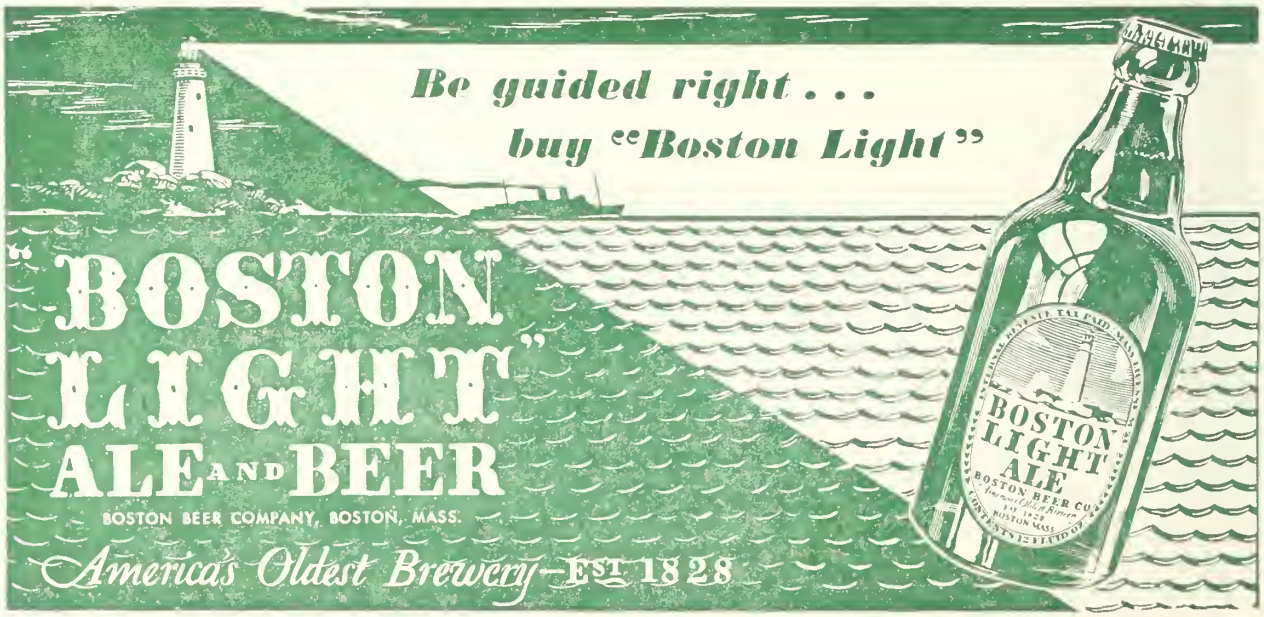
Selected Almonds, 7 oz.	

Wine List on page 11



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d Coffee or Tea	.20

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p Punch (non-alcoholic)	.25
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monade	.25

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P PUNCH served in pitchers	1.00
monade served in pitchers	1.00
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ub Soda 6 oz.	.10

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Punch Perfeccionados	.30
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CIGARETTES

Lucky Strikes	.25
Chesterfields	.25
Camels	.25
Old Golds	.25
Philip Morris	.25
S. S. Pierce	.25
Pall Mall	.25
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Marlboro	.25
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Parliament	.30

Wine List on page 11

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Program 44

THURSDAY, JUNE 17, 1948

TUFTS NIGHT

PROGRAM

*"The Stars and Stripes Forever," March . . . . . *Sousa*
Academic Festival Overture . . . . . *Brahms*
Largo from "Xerxes" . . . . . *Handel*
Solo Violin: ALFRED KRIPS
Masquerade Suite . . . . . *Khatchatourian*
Valse—Nocturne—Mazurka—Galop

Tufts—Jackson Choruns and the Odikon Singers
DR. THOMPSON STONE, *Conductor*
Now Start We With A Goodly Song . . . . . *Hassler*
Hey Nonino . . . . . *Brockway*
Ay Wankin' O . . . . . *Roberton*
Swing Low, Sweet Chariot . . . . . *Negro Spiritual*
Ezekiel Saw De Wheel . . . . . *Negro Spiritual*
Two Movements from "Symphonie Espagnole" for Violin and Orchestra . . . . . *Lalo*
Andante—Allegro
Soloist: EARL WEIDNER, JR., '50

(*Continued on page 15*)

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(*Continued from page 14*)

Overture-Fantasia, "Romeo and Juliet" . . . . . *Tchaikovsky*

Tufts Songs

Conducted by FREDERIC WILLIAM KEMPF

Tuftonia's Day . . . . . *E. W. Hayes* '16
That Mascot . . . . . *Philip Lewis* '18
Dear Alma Mater . . . . . *Leo R. Lewis* '87

Curtain Time . . . . . *Arranged by Anderson*
Hits from "Finian's Rainbow" "Allegro" "Brigadoon"—"High Button Shoes"

*Salute to Our Armed Forces . . . . . *Arranged by Bodge*
Halls of Montezuma Semper Paratus—Army Air Corps—Anchors Aweigh
When the Caissons Go Rolling Along—God Bless America

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Program 45

FRIDAY, JUNE 18, 1948

OLD TIMERS' NIGHT

CARLOS PINFIELD *Conducting*

PROGRAM

March, "Up the Street" . . . . . *Morse*

*Overture to "Poet and Peasant" . . . . . *Suppé*

Nell Gwyn Dances . . . . . *German*

Country Dance—Pastoral Dance—Merrymakers' Dance

Victor Herbert Favorites . . . . . *Arranged by Sanford*

March of the Toys—Absinthe Frappé—Because You're You—When You're Away—I Can't Do the Sum—I'm Falling in Love With Someone—Gypsy Love Song—Italian Street Song—Kiss Me Again—The Irish Have A Great Day Tonight

---

*Dance of the Hours from "La Gioconda" . . . . . *Ponchielli*

The Lost Chord . . . . . *Sullivan*

Trumpet Solo: ROGER VOISIN

*"Song Fest" Medley . . . . . *Arranged by Bodge*

Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the Town—Maine Stein Song—Let Me Call You Sweetheart

---

"Gold and Silver" Waltzes . . . . . *Lehar*

(*Continued on page 17*)

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(*Continued from page 16*)

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SATURDAY, JUNE 19, 1948 *Program 46*

PROGRAM

"Governor Bradford" March . . . . . *Anderson*

Eine Kleine Nachtmusik . . . . . *Mozart*

Allegro—Minuet—Rondo

Waltzes from "Der Rosenkavalier" . . . . . *Richard Strauss*

Georgian Symphonic Dance . . . . . *Muradeli*

(First performance in America)

Suite from "The Triumph of Neptune" . . . . . *Lord Berners*

Harlequinade—Dance of the Fairy Princess—Schottische—Sunday Morning (Intermezzo)—Polka—Hornpipe—Apotheosis

(First performance in America)

Concerto for Piano and Orchestra in E-flat, No. 1 . . . . . *Liszt*

Soloist: LUISE VOSGERCHIAN

Curtain Time . . . . . *Arranged by Anderson*

Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"

*Old Timers' Night at the Pops . . . . . *Arranged by Lake*

Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the Old Town Tonight

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SUNDAY AFTERNOON, JULY 18
TUESDAY EVENING, JULY 27

BACH PROGRAM

Brandenburg Concerto No. 3, in G major, for Strings
Cantata No. 65, *"Sie Werden aus Saba Alle Kommen"*
(Tenor, Bass, and Chorus)

Concerto in D minor for Three Pianos and Strings
(LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA)
Suite No. 2, in B minor, for Flute and Strings
(GEORGES LAURENT)
Concerto in C major, for Three Pianos and Strings

TUESDAY EVENING, JULY 20
SUNDAY AFTERNOON, JULY 25

MOZART PROGRAM

Symphony in C major, K. No. 338 (34)
Serenade (*"Nacht Musique"*) for Winds, K. 388

Piano Concerto in G major, K. No. 453
(Soloist: LUKAS FOSS)
Symphony in E-flat major, K. No. 543 (39)

IN THE MUSIC SHED—

SERIES A

THURSDAY EVENING, JULY 29
Bach.....Suite in D major, No. 3
Hindemith.....Symphony, "Mathis der Maler"

Beethoven.....Symphony in C minor, No. 5

SATURDAY EVENING, JULY 31
Piston.....Symphony No. 3
Prokofieff.....Violin Concerto No. 1

Brahms.....Symphony in C minor, No. 1
(Soloist: ISAAC STERN)

SUNDAY AFTERNOON, AUGUST 1
(LEONARD BERNSTEIN *Conducting*)
Haydn.....Symphony in D major, No. 104

Mahler.....Symphony No. 2, "Resurrection"
(with Chorus and Soloists)

SERIES B

THURSDAY EVENING, AUGUST 5
Beethoven.....Symphony No. 6, "Pastoral"

Stravinsky.....*"Oedipus Rex"* with Male Chorus and Soloists

SATURDAY EVENING, AUGUST 7
Prokofieff.....*"Romeo and Juliet"* Suite No. 2
Vaughan Williams.....Symphony No. 6
(*First performance in America*)

Strauss.....*"Don Quixote"*
(Soloist: GREGOR PIATIGORSKY)

SUNDAY AFTERNOON AUGUST 8
(ELEAZAR DE CARVALHO *Conducting*)
Berlioz.....Fantastic Symphony

Villa Lobos.....Madoña
Falla.....El Amor Brujo
Sequiera.....*"Nordestina"* Suite No. 1

EXTRA CONCERT

TUESDAY EVENING, AUGUST 10

TCHAIKOVSKY PROGRAM

Symphony No. 6, "Pathétique"

Piano Concerto No. 1
Ouverture, "1812"
(Soloist: SEYMOUR LIPKIN)

SERIES C

THURSDAY EVENING, AUGUST 12
(LEONARD BERNSTEIN *Conducting*)
Weber.....Overture to "Der Freischütz"
Stravinsky.....*"Petrouchka"* (Complete)

Shostakovitch.....Symphony No. 5

SATURDAY EVENING, AUGUST 14
(ROBERT SHAW *Conducting*)
Debussy.....The Blessed Damozel
Brahms.....Requiem
(Chorus and Soloists)

SUNDAY AFTERNOON, AUGUST 15
Beethoven.....Symphony No. 3, "Eroica"

Sibelius.....Symphony in D major, No. 2

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OVERTURES

Bartered Bride	*Smetana*
Belle Helene, La	*Offenbach*
Carneval	*Dvorák*
Dame Blanche, La	*Boieldieu*
1812 (Ouverture Solennelle)	*Tchaikovsky*
Fatinitza	*Suppé*
Favorite Overtures	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
Fingal's Cave (The Hebrides)	*Mendelssohn*
Fledermaus, Die	*Strauss*
Freischutz, Der	*Weber*
Guarany, Il	*Gomes*
Gypsy Baron	*Strauss*
La Gazza Ladra	*Rossini*
Light Cavalry	*Suppé*
Merry Wives of Windsor	*Nicolai*
Midsummer Night's Dream	*Mendelssohn*
Mignon	*Thomas*
Morning, Noon and Night	*Suppé*
Oberon	*Weber*
Poet and Peasant	*Suppé*
Rienzi	*Wagner*
Roman Carnival	*Berlioz*
Russlan and Ludmilla	*Glinka*
Secret of Suzanne	*Wolf-Ferrari*
William Tell	*Rossini*
Zampa	*Hérold*

OPERA EXCERPTS

Aida — Ballet Suite	*Verdi*
Aida — Grand March (Act 2)	*Verdi*
Calvalleria Rusticana — Intermezzo	*Mascagni*
Eugen Onegin — Polonaise	*Tchaikovsky*
Goyescas — Intermezzo	*Granados*
Jewels of the Madonna — Camorristi Dance	*Wolf-Ferrari*
La Gioconda — Dance of the Hours	*Ponchielli*
Lohengrin — Prelude to Act III	*Wagner*
Natoma — Dagger Dance	*Herbert*
Prophete, Le — Coronation March	*Meyerbeer*

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Samson and Delilah — Bacchanale	*Saint-Saëns*
Tannhauser — Entrance of the Guests	*Wagner*
Thais — Meditation	*Massenet*

MARCHES

Aida — Grand March (Act 2)	*Verdi*
Coronation March from "Le Prophète"	*Meyerbeer*
Egyptian, Persian, Indigo, "Gypsy Baron," Marches	*Strauss*
El Capitan	*Sousa*
Entrance of the Boyards	*Halvorsen*
March of the Little Lead Soldiers	*Pierné*
Marche Militaire	*Schubert*
Marche Slave	*Tchaikovsky*
Pomp and Circumstance	*Elgar*
Semper Fidelis	*Sousa*
Stars and Stripes Forever	*Sousa*
Strike Up the Band	*Gershwin*
War March of the Priests	*Mendelssohn*
Washington Post	*Sousa*
Wedding March — "Midsummer Night's Dream"	*Mendelssohn*

CONCERTOS

JESUS MARIA SANROMA — Soloist

Piano Concerto in F	*Gershwin*
Piano Concerto No. 1 in G minor	*Mendelssohn*
Piano Concerto No. 2 in D minor	*MacDowell*
Rhapsody in Blue	*Gershwin*
Todtentanz (Dance of Death)	*Liszt*

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Yankee Doodle	*Gould*

WALTZES

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Voices of Spring	*Strauss*
Where the Citrons Bloom	*Strauss*
Wine, Woman and Song	*Strauss*

BALLET MUSIC

Aida — Ballet Suite	*Verdi*
Ballet Music	*Gluck (Arr. by Mottl)*
Ballet Suite (from "The Cid")	*Massenet*
Coppelia Ballet — Suite	*Délibes*
Dance of the Hours ("La Gioconda")	*Ponchielli*
Fancy Free	*Bernstein*
Faust Ballet Music	*Gounod*
Gaite Parisienne	*Offenbach*
Les Sylphides	*Chopin*
Nutcracker (2nd Suite)	*Tchaikovsky*
Raymonda	*Glazounoff*
Ritual Dance of Fire	*Falla*
Sleeping Beauty Ballet — Waltz	*Tchaikovsky*
The Incredible Flutist	*Piston*
Three-Cornered Hat	*Falla*

CONCERT PIECES

Abendlied	*Schumann*
Annen — Polka	*Strauss*
At Dawning	*Cadman-Herbert*
Austrian Peasant Dances	*Schönherr*
Ave Maria	*Arcadelt-MacDonald*
Ave Maria	*Schubert-Wilhelmj*
Bahn Frei Polka	*Ed. Strauss-Bodge*
Bolero	*Ravel*
Brazil	*Barroso-Gould*
Capriccio Espagnol	*Rimsky-Korsakov*
Capriccio Italien	*Tchaikovsky*
Caucasian Sketches	*Ippolitov-Ivanov*
Chanson Triste	*Tchaikovsky*
Cradle Song	*Brahms-Smith*
Cuckoo Clock	*del Castillo*
Dances from Austria	*Schönherr*
Dances from Galanta	*Kodaly*

Danza Piemontesi — *Sinigaglia*
Divertissement — *Ibert*
Drink to me only with thine eyes — *Arranged by Pochon*
Duel in the Sun — *Tiomkin*
Eili, Eili — *Arranged by Jacchia*
Entrance of the Little Fauns — *Pierné*
Espana, Rhapsody — *Chabrier*
Fiddle Faddle — *Anderson*
Five Miniatures (including Mosquito Dance) — *White*
Fugue a la Gigue — *Bach-Cailliet*
Hallelujah Chorus "The Messiah" — *Handel*
Hora Staccato — *Dinicu-Heifetz*
Hungarian Dances Nos. 5 and 6 — *Brahms*
Hungarian Rhapsody No. 1 — *Liszt*
Hungarian Rhapsody No. 9 — *Liszt*
In a Persian Market — *Ketelbey*
In the Mosque
In the Mountain Pass
In the Village (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Intermezzo — *Prevost*
Jealousy, Gypsy Tango — *Gade*
Kamennoi Ostrow (Rêve Angélique) — *Rubinstein*
Largo (from "Xerxes") — *Handel*
La Golondrina — *Serradell-Findlay*
La Paloma — *Yradier*
L'Arlesienne, Suite No. 2 — *Bizet*
Leichtes Blut — Polka — *Strauss*
Malaguena (from Suite "Andalucia") — *Lecuona*
March of the Little Lead Soldiers — *Pierné*
Marche Slave — *Tchaikovsky*
Masquerade Suite — *Khatchatourian*
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Prayer of Thanksgiving — *Old Dutch Air*
Prelude in C-sharp minor — *Rachmaninoff*
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Procession of the Sardar (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Rachem — *Mana-Zucca*
Reve Angelique (Kamennoi Ostrow) — *Rubinstein*
Sally in Our Alley — *Arranged by Frank Bridge*
Sans Souci — Polka — *Strauss*
Scherzo (from String Octet) — *Mendelssohn*
Slavonic Dance in C major, No. 15 — *Dvorák*
Song of India (from "Sadko") — *Rimsky-Korsakov*
Song of the Volga Bargemen — *Arr. by Glazounov*
Tik Tak — Polka — *Strauss*
Thunder and Lightning — Polka — *Strauss*
Träumerei — *Schumann*
Tritsch-Tratsch — Polka — *Strauss*
Waltz in A-flat (Arr. by Gericke) — *Brahms*
Waltz from Masquerade Suite — *Khatchatourian*
Warsaw Concerto (Leo Litwin, Soloist) — *Addinsell*
Wedding March (from "Midsummer Night's Dream") — *Mendelssohn*
Wedding March ("The Golden Cockerel") — *Rimsky-Korsakov*

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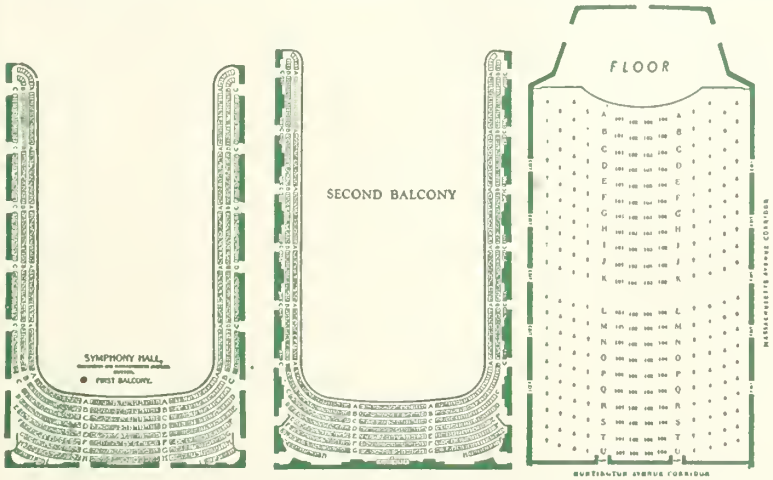

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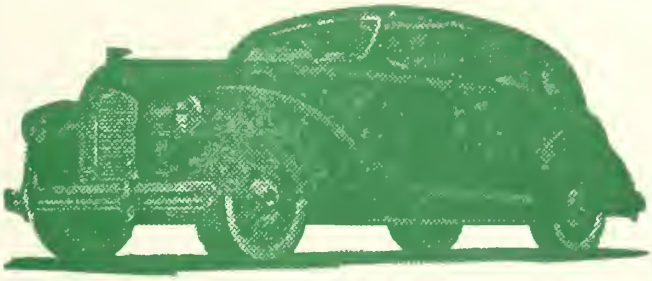

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Program 47 MONDAY, JUNE 21, 1948 *Number 8*

COLORED AMERICAN NIGHT
PROGRAM

Prelude to "Carmen" . . . . . *Bizet*
*Overture to "Mignon" . . . . *Thomas*
First Movement, Concerto for Violin and Orchestra . . . *Mendelssohn*
Soloist: CHARLES McCABE
*Bolero . . . . . *Ravel*

A. JACK THOMAS *Conducting*

Scenes Pastoral . . . . . *A. Jack Thomas*
Rhapsodie No. 1 . . . . . *William Lawrence*
(First Performance)
Symphonic Tone Poem, "Mirage" . . . . *A. Jack Thomas*

Duet from "Don Giovanni," "Là ci darem la mano" *Mozart*
Ah, Love But A Day . . . . *H. H. A. Beach*
Soloists: RUTH AND HENRY ELLISON
Curtain Time . . . . *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"
Knightsbridge March . . . . *Coates*
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Program 48

TUESDAY, JUNE 22, 1948

PROGRAM

*Prelude to Act III, "Lohengrin" . . . . . *Wagner*
Overture to "Egmont" . . . . . *Beethoven*
Concerto No. 3 in D major, for Flute and Orchestra . . . *Vivaldi*
I. Allegro
II. Larghetto cantabile
III. Allegro
Soloist: PHILLIP KAPLAN
*Waltz Scene from "Faust" . . . . . *Gounod*

Prelude to "Die Meistersinger von Nürnberg" . . . *Wagner*
Concert Rondo in D major, K. 382, for Piano and Orchestra . . *Mozart*
Soloist: LUISE VOSGERCHIAN
Suite from "The Triumph of Neptune" . . . *Lord Berners*
Harlequinade—Dance of the Fairy Princess—Schottische—Sunday Morning (Intermezzo)—Polka—Hornpipe—Apotheosis
*Fiddle Faddle . . . . . *Anderson*
*"Semper Fidelis" March . . . . . *Sousa*

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(*By* R. L. Humphrey)

VIOLIN CONCERTO—MENDELSSOHN (1809-1847).

Despite his brilliant powers as composer, Mendelssohn, starting in his twenty-ninth year, worked at this concerto for six years (1838-1844). The result was the most popular of all Violin Concertos.

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ANTONIO VIVALDI (1680?-1743)

Priest, violinist and composer, Vivaldi wrote with a vigor which left its mark on Sebastian Bach, who arranged sixteen of his violin concertos for clavier, four for organ, and one for four claviers and string orchestra.

Twenty-five operas also were produced by Vivaldi. A native of Venice, where he died, he served there as violinist at Saint Mark's, and as director of the Conservatorio della Pieta, and at one time was in the employ of the Elector of Darmstadt.

WALTZ SCENE FROM "FAUST" — GOUNOD.

The waltz music is not only danced. It is sung by the students (basses), the soldiers (second basses), citizens (first tenors), maidens (first sopranos), and young students (second tenors). A droll effect is secured by having the old men's voices represented by those of the second sopranos.

Despite the eighteenth century origin of the waltz, Gounod blithely introduces it amid the sixteenth century surroundings of the Kermess (Fair) scene of "Faust" (Act 2).

PRELUDE TO "THE MASTERSINGERS"

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach. Next there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone." Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons. In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Prelude.

(*Continued on page 7*)

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Program 49 WEDNESDAY, JUNE 23, 1948

PROGRAM

"Père de la Victoire," March — *Ganne*
Overture to "Le Roi d'Ys" — *Lalo*
Madras Express — *Kaufmann*
(First Performance)
*Bacchanale from "Samson and Delilah" — *Saint-Saëns*

---

*Symphonic Poem, "The Moldau" — *Smetana*
The Source—The Hunt—The Rustic Wedding—Moonlight and Dance of the Nymphs—The St. John Rapids—The Broad River—Vysehrad Motive
Concerto in A minor for Piano and Orchestra — *Grieg*
I. Allegro molto moderato
II. Adagio
III. Allegro moderato molto e marcato
Soloist: TUNG KWONG-KWONG

Richard Rodgers Waltzes — *Arranged by Anderson*
Lover—Falling In Love With Love—Oh, What A Beautiful Morning—It's A Grand Night for Singing
*The Toy Trumpet — *Scott*
Dance of the Buffoons — *Rimsky-Korsakov*
Auspices: Y.M.C.A.

*Pops Recording — Baldwin Piano

POP-OVERS

CONCERT RONDO — MOZART.

Mozart in 1782 wrote a second finale to his early piano concerto of 1773 (in D major, K 175) for a concert in Vienna, to please the Viennese taste. He called it a rondo, but it is really a set of variations. No record is at hand of a previous performance in Boston.

The cadenza which Miss Vosgerchian will perform was written for her by Erwin Bodky.

PIANO CONCERTO IN A MINOR, OPUS 16—GRIEG.

Fervent admiration of this work was voiced by Tchaikovsky. He praised it for charm, passion, vitality, originality and beauty.

TUNG KWONG KWONG.

In her native Shanghai, she studied piano with Mario Paci, pupil of Liszt, became soloist with the local Philharmonic. Prior to her arrival in the United States a little over a year ago, she played before China's National Assembly. In New York, studied with Schnabel. Her mother is a New England Conservatory alumna, her father Principal of Shanghai Teachers' College.

ANOTHER ANNIVERSARY SONG

Arthur Fiedler will conduct his twentieth season of Esplanade Concerts, beginning on July sixth at the Edward Hatch Memorial shell, at the foot of Mount Vernon St., Beacon Hill. Contributions made payable to the Esplanade Concerts Fund are being received by the Merchants National Bank at Copley Square (N.E. Mutual Bldg.). In the words of a letter from Governor Bradford, "Is it too much to expect that in this anniversary season the goal could be attained of having as many donors as there are at one single concert, at least twenty thousand? I certainly hope not."

(*Continued on page 17*)

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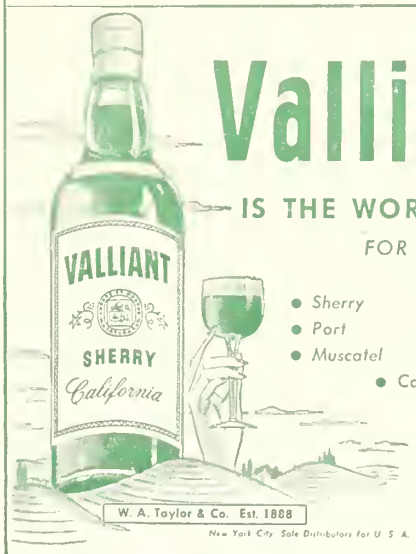

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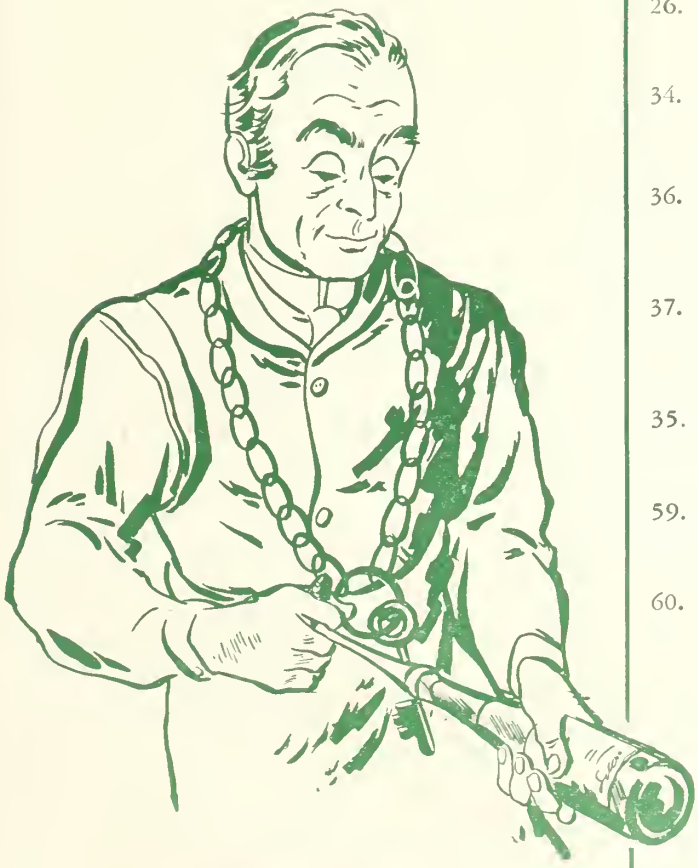

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66. *Superior Muscatel*
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6	Great Western Sparkling Burgundy	6.25	3.25
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14	Reuault Brut Champagne	6.75	3.50
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Wine List on page 11

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Wine List on page 11

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Program 50

THURSDAY, JUNE 24, 1948

OLD TIMERS' NIGHT

EMIL ARCIERI *Conducting*

PROGRAM

"Our Director," March	*Bigelow*
Overture to "Semiramide"	*Rossini*
*Largo from "Xerxes" (*Solo Violin:* ALFRED KRIPS)	*Handel*
Second Hungarian Rhapsody	*Liszt*
"Cavalleria Rusticana," Fantasia	*Mascagni*
Serenade, "Millions of Harlequin"	*Drigo*
*"Song Fest" Medley	*Arranged by Bodge*

Pack Up Your Troubles—Smiles—Till We Meet Again—In the Shade of the Old Apple Tree—My Wild Irish Rose—Take Me Out to the Ball Game—Sweet Adeline—Put On Your Old Gray Bonnet—There is a Tavern in the Town—Maine Stein Song—Let Me Call You Sweetheart

Selection from "The Fortune Teller"	*Herbert*

(*Continued on page 15*)

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(*Continued from page 14*)

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Program 51

FRIDAY, JUNE 25, 1948

PROGRAM

French Military March — *Saint-Saens*
Overture to "Robespierre" — *Litolff*
*Largo from "Xerxes" — *Handel*
Solo Violin: ALFRED KRIPS
*"Girls of Baden," Waltzes — *Komzak*

Concert Rondo in D major, K. 382, for Piano and Orchestra — *Mozart*
Two Movements from "Maku," Suite on Iranian Themes — *Knipper*
Allegro moderato—Marziale
Eire Suite — *Arranged by Anderson*
Irish Washerwoman
The Minstrel Boy
The Last Rose of Summer (*Solo Violin:* ALFRED KRIPS)
The Rakes of Mallow

DISconcerto for Piano and Orchestra — *Press*
Curtain Time — *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"—"Brigadoon"—"High Button Shoes"
Knightsbridge March — *Coates*

Soloist: LUISE VOSGERCHIAN
Auspices: KIWANIS CLUB

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POP-OVERS

SUITE ON IRANIAN THEMES — KNIPPER.
Like Khatchatourian born in Tiflis (in 1898), Lev Knipper also, like him, has written music marked by the peculiarities of the place — its proximity to the near east and its population including visitors and settlers from that region. Knipper has borrowed thematic material from Iran (the old Persia), and Khatchatourian from Armenia — both to the south.

EIRE SUITE — LEROY ANDERSON
Traditional Irish melodies possess a fascinating history, with many peculiar ramifications.

Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers. Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807-09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy," "Groves of Blarney," "The Last Rose of Summer."

Beethoven wrote accompaniments for these two airs, for another publisher.

(*Continued on page 18*)

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POP-OVERS

OVERTURE TO "THE FLYING DUTCHMAN"—RICHARD WAGNER (1813–1883)

The motive thundered out by the trombones at the beginning is the Dutchman's, and the searingly discordant figure that follows signifies the curse placed upon the Dutchman for swearing that he would round the Cape of Good Hope though Hell itself should defy him. He is doomed to sail the seas endlessly, release only to be attained through a faithful woman's love. Once every seven years he may come on shore to seek his redeemer.

The theme of redemption—Senta's ballad in the opera—is sung by the English horn. It is followed by more stormy suggestions, and the music of the sailors' chorus. The end of the overture, like the end of the opera which it summarizes, recounts the triumph of the Dutchman over his curse, through the devotion of Senta.

GARDNER READ (b. 1913, Evanston, Ill.)

He has headed the department of composition at the Kansas City Conservatory of Music, now has charge of the department of theory, Cleveland Institute of Music. Has composed in nearly all forms, and conducted his Second Symphony with the Boston Symphony in 1943.

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SATURDAY, JUNE 26, 1948 *Program 52*

PROGRAM

"High School Cadets," March	*Sousa*
Overture to "The Flying Dutchman"	*Wagner*
Dance of the Locomotives (*First performance*)	*Read*
*Waltz Scene from "Faust"	*Gounod*
Concerto for Piano and Orchestra in One Movement (*First performance in America*) *Soloist:* SALVATORE SULLO	*Gargiulo*
*Ave Maria	*Arcadelt*
*Capriccio Italien	*Tchaikorsky*
Selection from "Carousel"	*Rodgers*
Sarabande	*Anderson*
*Prayer of Thanksgiving	*Valerius*

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SUNDAY AFTERNOON, JULY 18
TUESDAY EVENING, JULY 27

BACH PROGRAM

Brandenburg Concerto No. 3, in G major, for Strings
Cantata No. 65, *"Sie Werden aus Saba Alle Kommen"*
(Tenor, Bass, and Chorus)

Concerto in D minor for Three Pianos and Strings
(LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA)
Suite No. 2, in B minor, for Flute and Strings
(GEORGES LAURENT)
Concerto in C major, for Three Pianos and Strings

TUESDAY EVENING, JULY 20
SUNDAY AFTERNOON, JULY 25

MOZART PROGRAM

Symphony in C major, K. No. 338 (34)
Serenade (*"Nacht Musique"*) for Winds, K. 388

Piano Concerto in G major, K. No. 453
(Soloist: LUKAS FOSS)
Symphony in E-flat major, K. No. 543 (39)

IN THE MUSIC SHED—

SERIES A

THURSDAY EVENING, JULY 29

Bach.....Suite in D major, No. 3
Hindemith.....Symphony, "Mathis der Maler"

Beethoven.....Symphony in C minor, No. 5

SATURDAY EVENING, JULY 31

Piston.....Symphony No. 3
Prokofieff.....Violin Concerto No. 1

Brahms.....Symphony in C minor, No. 1
(Soloist: ISAAC STERN)

SUNDAY AFTERNOON, AUGUST 1
(LEONARD BERNSTEIN *Conducting*)

Haydn.....Symphony in D major, No. 104

Mahler.....Symphony No. 2, "Resurrection"
(with Chorus and Soloists)
(ELIZABETH DAVIS, NAN MERIMAN)

SERIES B

THURSDAY EVENING, AUGUST 5

Beethoven.....Symphony No. 6, "Pastoral"

Stravinsky.....*"Oedipus Rex"* with Male Chorus and Soloists
(CAROL BRICE, DAVID LLOYD, JAMES PEASE, WESLEY ADDY)

SATURDAY EVENING, AUGUST 7

Prokofieff.....*"Romeo and Juliet"* Suite No. 2
Vaughan Williams.....Symphony No. 6
(*First performance in America*)

Strauss.....*"Don Quixote"*
(Soloist: GREGOR PIATIGORSKY)

SUNDAY AFTERNOON AUGUST 8
(ELEAZAR DE CARVALHO *Conducting*)

Berlioz.....Fantastic Symphony

Villa Lobos.....Madoña
Falla.....El Amor Brujo
Sequiera.....*"Nordestina"* Suite No. 1

EXTRA CONCERT

TUESDAY EVENING, AUGUST 10

TCHAIKOVSKY PROGRAM

Symphony No. 6, "Pathétique"

Piano Concerto No. 1
Ouverture, "1812"
(Soloist: SEYMOUR LIPKIN)

SERIES C

THURSDAY EVENING, AUGUST 12
(LEONARD BERNSTEIN *Conducting*)

Weber.....Overture to "Der Freischütz"
Stravinsky.....*"Petrouchka"* (Complete)

Shostakovitch.....Symphony No. 5

SATURDAY EVENING, AUGUST 14
(ROBERT SHAW *Conducting*)

Debussy.....The Blessed Damozel
(with Female Chorus and Soloists)
(ELLEN FAUL, EUNICE ALBERTS)
Brahms.....Requiem
(Chorus and Soloists)
(FRANCES YEEND, JAMES PEASE)

SUNDAY AFTERNOON, AUGUST 15

Beethoven.....Symphony No. 3, "Eroica"

Sibelius.....Symphony in D major, No. 2

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Bartered Bride	*Smetana*
Belle Helene, La	*Offenbach*
Carneval	*Dvorák*
Dame Blanche, La	*Boieldieu*
1812 (Ouverture Solennelle)	*Tchaikovsky*
Fatinitza	*Suppé*
Favorite Overtures	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
Fingal's Cave (The Hebrides)	*Mendelssohn*
Fledermaus, Die	*Strauss*
Freischutz, Der	*Weber*
Guarany, Il	*Gomes*
Gypsy Baron	*Strauss*
Husitska	*Dvorak*
La Gazza Ladra	*Rossini*
Light Cavalry	*Suppé*
Merry Wives of Windsor	*Nicolai*
Midsummer Night's Dream	*Mendelssohn*
Mignon	*Thomas*
Morning, Noon and Night	*Suppé*
Oberon	*Weber*
Poet and Peasant	*Suppé*
Rienzi	*Wagner*
Roman Carnival	*Berlioz*
Russlan and Ludmilla	*Glinka*
Secret of Suzanne	*Wolf-Ferrari*
William Tell	*Rossini*
Zampa	*Hérold*

OPERA EXCERPTS

Aida — Ballet Suite	*Verdi*
Aida — Grand March (Act 2)	*Verdi*
Calvalleria Rusticana — Intermezzo	*Mascagni*
Eugen Onegin — Polonaise	*Tchaikovsky*
Goyescas — Intermezzo	*Granados*
Jewels of the Madonna — Camorristi Dance	*Wolf-Ferrari*
La Gioconda — Dance of the Hours	*Ponchielli*
Lohengrin — Prelude to Act III	*Wagner*
Natoma — Dagger Dance	*Herbert*
Prophete, Le — Coronation March	*Meyerbeer*

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Samson and Delilah — Bacchanale	*Saint-Saëns*
Tannhauser — Entrance of the Guests	*Wagner*
Thais — Meditation	*Massenet*

MARCHES

Aida — Grand March (Act 2)	*Verdi*
Coronation March from "Le Prophète"	*Meyerbeer*
Egyptian, Persian, Indigo, "Gypsy Baron," Marches	*Strauss*
El Capitan	*Sousa*
Entrance of the Boyards	*Halvorsen*
March of the Little Lead Soldiers	*Pierné*
Marche Militaire	*Schubert*
Marche Slave	*Tchaikovsky*
Pomp and Circumstance	*Elgar*
Semper Fidelis	*Sousa*
Stars and Stripes Forever	*Sousa*
Strike Up the Band	*Gershwin*
War March of the Priests	*Mendelssohn*
Washington Post	*Sousa*
Wedding March — "Midsummer Night's Dream"	*Mendelssohn*

CONCERTOS

JESUS MARIA SANROMA — Soloist

Piano Concerto in F	*Gershwin*
Piano Concerto No. 1 in G minor	*Mendelssohn*
Piano Concerto No. 2 in D minor	*MacDowell*
Rhapsody in Blue	*Gershwin*
Todtentanz (Dance of Death)	*Liszt*

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WALTZES

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Cagliostro	*Strauss*
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BALLET MUSIC

Aida — Ballet Suite	*Verdi*
Ballet Music	*Gluck (Arr. by Mottl)*
Ballet Suite (from "The Cid")	*Massenet*
Coppelia Ballet — Suite	*Délibes*
Dance of the Hours ("La Gioconda")	*Ponchielli*
Fancy Free	*Bernstein*
Faust Ballet Music	*Gounod*
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CONCERT PIECES

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Ave Maria	*Schubert-Wilhelmj*
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In the Mosque
In the Mountain Pass
In the Village (from "Caucasian Sketches") — *Ippolitov-Ivanov*
Intermezzo — *Prevost*
Jealousy, Gypsy Tango — *Gade*
Kamennoi Ostrow (Rêve Angélique) — *Rubinstein*
Largo (from "Xerxes") — *Handel*
La Golondrina — *Serradell-Findlay*
La Paloma — *Yradier*
L'Arlesienne, Suite No. 2 — *Bizet*
Leichtes Blut — Polka — *Strauss*
Malaguena (from Suite "Andalucia") — *Lecuona*
March of the Little Lead Soldiers — *Pierné*
Marche Slave — *Tchaikovsky*
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Rachem — *Mana-Zucca*
Reve Angelique (Kamennoi Ostrow) — *Rubinstein*
Sally in Our Alley — *Arranged by Frank Bridge*
Sans Souci — Polka — *Strauss*
Scherzo (from String Octet) — *Mendelssohn*
Slavonic Dance in C major, No. 15 — *Dvorák*
Song of India (from "Sadko") — *Rimsky-Korsakov*
Song of the Volga Bargemen — *Arr. by Glazounov*
Tik Tak — Polka — *Strauss*
Thunder and Lightning — Polka — *Strauss*
Träumerei — *Schumann*
Tritsch-Tratsch — Polka — *Strauss*
Waltz in A-flat (Arr. by Gericke) — *Brahms*
Waltz from Masquerade Suite — *Khatchatourian*
Warsaw Concerto (Leo Litwin, Soloist) — *Addinsell*
Wedding March (from "Midsummer Night's Dream") — *Mendelssohn*
Wedding March ("The Golden Cockerel") — *Rimsky-Korsakov*

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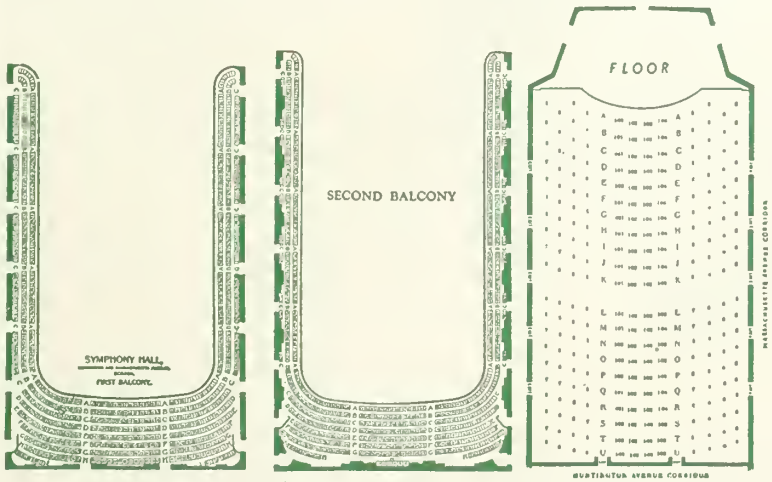

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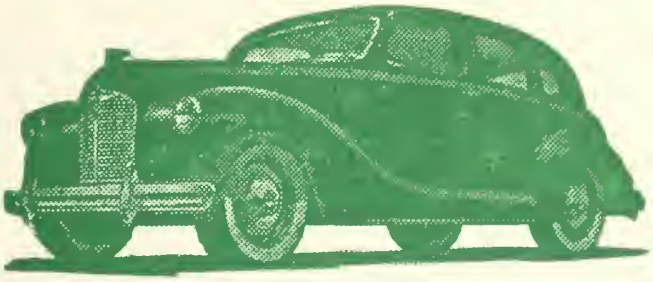

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Program 53 MONDAY, JUNE 28, 1948 *Number 9*

PROGRAM

"Hands Across the Sea," March . . . . . *Sousa*
Overture to "Le Roi d'Ys" . . . . . *Lalo*
"Gather Round Children" from the American Suite . . . *Cesana*
*Ave Maria . . . . . *Schubert-Wilhelmj*
(*Solo Violin:* ALFRED KRIPS)

---

*Overture to "William Tell" . . . . *Rossini*
Rhapsody on a Theme of Paganini for Piano and Orchestra *Rachmaninoff*
Soloist: BERNHARD WEISER

---

*Selection from "Oklahoma!" . . *Rodgers*
*Old Timers' Night at the Pops
Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York Sweet Rosie O'Grady—Daisy—The Band Played On—After the Ball A Hot Time in the Old Town Tonight
*Prayer of Thanksgiving . . . . . *Valerius*
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Program 54

TUESDAY, JUNE 29, 1948

PROGRAM

War March of the Priests from "Athalia"	*Mendelssohn*
Overture to "Ruy Blas"	*Mendelssohn*
*Largo from "Xerxes"	*Handel*
(*Solo Violin:* ALFRED KRIPS)	
Polonaise in A-flat	*Chopin*

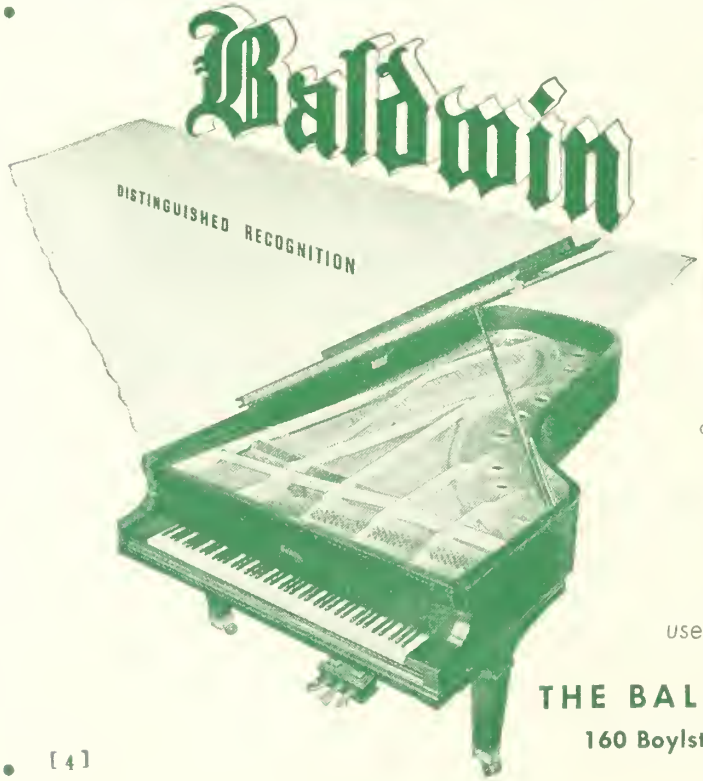
March "The Princess Elizabeth" from "The Three Elizabeths"	*Coates*
Overture to "Le Roi d'Ys"	*Lalo*
Rhapsody on a Theme of Paganini for Piano and Orchestra	*Rachmaninoff*
Soloist: BERNHARD WEISER	
Selection from "Brigadoon"	*Loewe*

Among those present: Boston Edison Co.; Knights of Pythias

*Pops Recording

BALDWIN PIANO

Baldwin



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POP-OVERS

(*By* R. L. Humphrey)

AVE MARIA — SCHUBERT-WILHELMJ.

When few sales resulted from publication of this and the rest of the "Seven Songs from Walter Scott's 'Lady of the Lake,'" Schubert wrote to his parents:

"They must have the illustrious name of Scott on the title-page, and thus make people more curious; with the addition of the English text they might help make me better known in England."

Schubert's publisher paid him about $14.30 each for the "Ave" and the other six songs.

NICCOLO PAGANINI (1782–1840)

More than a century after his death, the name of Paganini still maintains its position as that of the greatest of all violinists in sheerly technical prowess. His wizardry inspired Liszt to seek—and attain—equivalent mastery at the piano keyboard. It therefore seems pianistically fitting for a theme of one of Paganini's displayful violin compositions to be used by such a master of the piano as Rachmaninoff as the basis for brilliant keyboard variations.

"ATHALIE" (ATHALIAH)—MENDELSSOHN

In the Bible is found the story of the horribly ambitious usurping Queen Athaliah (Second Book of Kings, Chapter 11; and Second Book of Chronicles, Chapters 22 and 23). Failing to procure the death of the child Joash, the rightful heir to the throne of Israel after his escape from her slaughter of his brothers, Athaliah meets with a merited death by violence, and Joash rules Israel.

LARGO—Handel (1685-1759)

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than 200 years ago, in 1738, in Handel's only comic opera, "Xerxes"—a fiasco.

RAKOCZY MARCH. Those making acquaintance with the plot of "The Damnation of Faust" can scarcely help being puzzled when it places Faust on the plains of Hungary in the opening scene of the work. The explanation is in this march. Berlioz was so stirred when he found it in Vienna, printed in a book as an old Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

(*Continued on page 7*)

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Program 55

WEDNESDAY, JUNE 30, 1948

CHARLES O'CONNELL *Conducting*

PROGRAM

Hungarian March, "Rakoczy" . . . . . *Berlioz*
Carnival Overture . . . . . *Dvořák*
*Ave Maria . . . . . *Arcadelt*
*Bacchanale from "Samson and Delilah" . . . . . *Saint-Saëns*

Suite from "Carmen" . . . . . *Bizet*
Aragonaise—Intermezzo—Dragoons of Alcala—Prelude
Clair de Lune . . . . . *Debussy*
*Bolero . . . . . *Ravel*

"By the Beautiful Blue Danube," Waltzes . . . . . *Strauss*
*Variations on "Pop Goes the Weasel" . . . . . *Cailliet*
Theme—Fugue—Minuet—In Jerusalem—Music Box—À la Jazz
*Salute to Our Fighting Forces . . . . . *Arranged by Bodge*
Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—
When the Caissons Go Rolling Along—God Bless America

Among those present: American Veterans' Committee; Newton Wellesley Hospital; Beta Sigma Phi; Ski Busters

*Pops Recording

Baldwin Piano

POP-OVERS

ANOTHER ANNIVERSARY SONG

Arthur Fiedler will conduct his twentieth season of Esplanade Concerts, beginning on July sixth at the Edward Hatch Memorial shell, at the foot of Mount Vernon St., Beacon Hill. Contributions made payable to the Esplanade Concerts Fund are being received by the Merchants National Bank at Copley Square (N.E. Mutual Bldg.). In the words of a letter from Governor Bradford, "Is if too much to expect that in this anniversary season the goal could be attained of having as many donors as there are at one single concert, at least twenty thousand? I certainly hope not."

FERENC RAKOCZY. Great Hungarian patriot. After Hungary became a province of Austria, he emerged from exile in 1703, to lead his people in a renewal of a struggle for religious and civil liberty, which succeeded in 1711.

SAMSON AND DELILAH—SAINT-SAËNS.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bewailing his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

The music to which they dance is the Bacchanale, which in its suggestion of Oriental color shows some of the most skilful instrumentation of Saint-Saëns.

"CARMEN." Bizet, when about to embark on composing the opera, journeyed no farther than the Library of the Paris Conservatory. There, his studies of Spanish music began, not with listening to its native players, but with writing on a slip of paper, "I request a list of the Spanish songs in the possession of the library."

(*Continued on page 15*)

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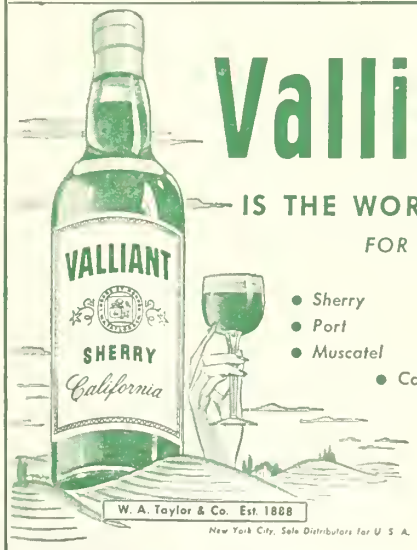

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POPS No. SEE WINE LIST ON PAGE 11

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25. *California Sauterne*
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27. *Napa Chablis*
Well balanced full — rich — dry.

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Light, refreshing — with a slight fruity taste.

34. *California Red Burgundy*
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36. *California Cabernet*
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37. *Napa Zinfandel*
Made from the Zinfandel grape — a tasty but not heavy red.

35. *California Red Chianti*
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60. *Mission Cream Sherry*
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61. *Cucamonga Port*
Full, rich, fruity — not too sweet.

62. *Cucamonga Sherry*
A rich, medium sweet wine.

63. *Cucamonga Muscatel*
Pleasantly sweet, rich and tasty.

65. *Superior Port*
A tawny rich wine excellent after dinner.

64. *Superior Pale Dry Sherry*
Dry — nutty — fine bouquet.

66. *Superior Muscatel*
Pleasantly aromatic — rich bouquet.

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25	Pastene Sauterne	2.00	1.25
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37	Pastene Zinfandel	2.25	
38	*Mirafiore Grignolino	2.50	1.50
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40	*Brolio Chianti	3.25	1.75
41	*Brolio Chianti (Half pints)		.75
42	Valliant Burgundy	2.00	1.25
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44	Inglenook Red Wine Gamay 1944	2.00	
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49	Gold Coast Port	2.00	1.25
50	Gold Coast Sherry	2.00	1.25
51	Gold Coast Muscatel	2.00	1.25

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56	*Cockburn Ruddy Port	3.25	.40
57	*Cuvillo Vino de Pasto (semi-sweet)	4.00	.40
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62	Pastene Cucamonga Sherry	2.00	
63	Pastene Cucamonga Muscatel	2.00	

		½	Bot.
64	Pastene Pale Dry Sherry	2.00	1.25
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66	Pastene Muscatel	2.00	1.25
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Wine List on page 11

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Wine List on page 11

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Program 56

THURSDAY, JULY 1, 1948

PROGRAM

*Marche Militaire . . . . . *Schubert*
*Overture to "The Bartered Bride" . . . . . *Smetana*
*Ave Maria . . . . . *Arcadelt*
Suite from the Ballet, "Gayane" . . . *Khatchatourian*
Dance of the Rose Maidens—Lullaby—Sabre Dance

*"Artist's Life," Waltzes . . . . . *Strauss*
*Warsaw Concerto for Piano and Orchestra . . . *Addinsell*
Eire Suite . . . *Arranged by Anderson*
Irish Washerwoman — The Last Rose of Summer (Solo Violin: ALFRED KRIPS)
The Minstrel Boy — The Rakes of Mallow

Concerto in Jazz . . . . . *Phillips*
Victor Herbert Favorites
March of the Toys—Absinthe Frappé—Because You're You—When You're Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy Love Song—Italian Street Song—Kiss Me Again—The Irish Have A Great Day Tonight
*Old Timers' Night at the Pops
Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the Old Town Tonight

Soloist: LEO LITWIN

Among those present: Eire Society; New England Baptist Hospital

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Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers. Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807-09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy," "Groves of Blarney," "The Last Rose of Summer."

Beethoven wrote accompaniments for these two airs, for another publisher.

TRIUMPHAL MARCH FROM "AÏDA" — VERDI

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against Ethiopia.

He and Aïda are secretly in love. She is a slave waiting-woman to Pharaoh's daughter. Amneris, who is in love with Rhadames. The general does not know that Aïda is daughter of Amonasro, King of Ethiopia, whom he has brought back among the captives displayed in his triumphal procession.

ORPHEUS IN HADES—OFFENBACH.

Critics are inclined to call this the opera bouffe masterpiece of "The Mozart of the Champs-Elysées," as Rossini dubbed Offenbach. And a critic who would have been the last man to want this to be so, was responsible

(*Continued on page 18*)

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Program 57

FRIDAY, JULY 2, 1948

OLD TIMERS' NIGHT

LOUIS SPEYER *Conducting*

PROGRAM

*Triumphal March from "Aïda" . . . . . *Verdi*

Overture to "Orpheus in the Underworld" . . . . *Offenbach*

*Kamennoi Ostrow . . . . . *Rubinstein*

*Old Timers' Night at the Pops

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*Overture to "La Gazza Ladra" . . . . . *Rossini*

Suite from the "Nutcracker" Ballet . . . . . *Tchaikovsky*

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(*Continued on page 17*)

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(*Continued from page 16*)

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*Variations on "Pop Goes the Weasel" . . . . . *Cailliet*
Theme—Fugue—Minuet—In Jerusalem—Music Box—À la Jazz

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POP-OVERS

for its early fame and prosperity. A month and a half after doing just tolerable business, following a rather flat opening night in 1858, the show was elaborately denounced by the critic as a sacrilege against the beauties of ancient culture. He thus aroused such curiosity in the public that it jammed the theatre for a long run.

OVERTURE TO "LA GAZZA LADRA"

After the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

"NUTCRACKER" BALLET

Today, Tchaikovsky's ballet music endures on the stage and the concert platform by virtue of charm attained by skillful instrumentation. The "Nutcracker Ballet" music has even been named as the composer's masterpiece in virtuoso writing for orchestra.

ANIMALS' CARNIVAL. Among the abundant witty touches of Saint-Saëns herein: The representation of wild horses mimics pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid place in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

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SATURDAY, JULY 3, 1948 *Program 58*

CLOSING NIGHT

PROGRAM

March "The Princess Elizabeth" from "The Three Elizabeths" . . *Coates*
*Overture to "The Merry Wives of Windsor" . . . . . *Nicolai*
Little Fugue in G minor . . . . . *Bach-Caillict*
Invitation to the Dance . . . . . *Weber-Berlioz*

"The Animals' Carnival," Grand Zoological Fantasy . . . *Saint-Saëns*

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Aquarium
Personages with Long Ears
The Cuckoo in the Depth of the Forest
Aviary (*Solo Flute:* JAMES PAPPOUTSAKIS)
Pianists
Fossils
The Swan (*Solo Violoncello:* JACOBUS LANGENDOEN)
Finale

Soloists: LUISE VOSGERCHIAN and LEO LITWIN

*Masquerade Suite . . . . . *Khatchatourian*
Valse—Nocturne (*Solo Violin:* ALFRED KRIPS)—Mazurka—Galop

Curtain Time . . . . . *Arranged by Anderson*
Hits from "Finian's Rainbow"—"Allegro"–"Brigadoon"—"High Button Shoes"
Sleigh Ride . . . . . *Anderson*
*Prayer of Thanksgiving . . . . . *Valerius*

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SUNDAY AFTERNOON, JULY 18
TUESDAY EVENING, JULY 27

BACH PROGRAM

Brandenburg Concerto No. 3, in G major, for Strings
Cantata No. 65, *"Sie Werden aus Saba Alle Kommen"*
(Tenor, Bass, and Chorus)

Concerto in D minor for Three Pianos and Strings
(LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA)
Suite No. 2, in B minor, for Flute and Strings
(GEORGES LAURENT)
Concerto in C major, for Three Pianos and Strings

TUESDAY EVENING, JULY 20
SUNDAY AFTERNOON, JULY 25

MOZART PROGRAM

Symphony in C major, K. No. 338 (34)
Serenade (*"Nacht Musique"*) for Winds, K. 388

Piano Concerto in G major, K. No. 453
(Soloist: LUKAS FOSS)
Symphony in E-flat major, K. No. 543 (39)

IN THE MUSIC SHED—

SERIES A

THURSDAY EVENING, JULY 29

Bach.....Suite in D major, No. 3
Hindemith.....Symphony, "Mathis der Maler"

Beethoven.....Symphony in C minor, No. 5

SATURDAY EVENING, JULY 31

Piston.....Symphony No. 3
Prokofieff.....Violin Concerto No. 1

Brahms.....Symphony in C minor, No. 1
(Soloist: ISAAC STERN)

SUNDAY AFTERNOON, AUGUST 1
(LEONARD BERNSTEIN *Conducting*)

Haydn.....Symphony in D major, No. 104

Mahler.....Symphony No. 2, "Resurrection"
(with Chorus and Soloists)
(ELLABELLE DAVIS, NAN MERIMAN)

SERIES B

THURSDAY EVENING, AUGUST 5

Beethoven.....Symphony No. 6, "Pastoral"

Stravinsky....."Oedipus Rex" with Male Chorus and Soloists
(CAROL BRICE, DAVID LLOYD, JAMES PEASE, WESLEY ADDY)

SATURDAY EVENING, AUGUST 7

Prokofieff....."Romeo and Juliet" Suite No. 2
Vaughan Williams.....Symphony No. 6
(*First performance in America*)

Strauss....."Don Quixote"
(Soloist: GREGOR PIATIGORSKY)

SUNDAY AFTERNOON AUGUST 8
(ELEAZAR DE CARVALHO *Conducting*)

Berlioz.....Fantastic Symphony

Villa Lobos.....Madoña
Falla.....El Amor Brujo
Sequiera....."Nordestina" Suite No. 1

EXTRA CONCERT

TUESDAY EVENING, AUGUST 10

TCHAIKOVSKY PROGRAM

Symphony No. 6, "Pathétique"

Piano Concerto No. 1
Ouverture, "1812"
(Soloist: SEYMOUR LIPKIN)

SERIES C

THURSDAY EVENING, AUGUST 12
(LEONARD BERNSTEIN *Conducting*)

Weber.....Overture to "Der Freischütz"
Stravinsky....."Petrouchka" (Complete)

Shostakovitch.....Symphony No. 5

SATURDAY EVENING, AUGUST 14
(ROBERT SHAW *Conducting*)

Debussy.....The Blessed Damozel
(with Female Chorus and Soloists)
(ELLEN FAUL, EUNICE ALBERTS)

Brahms.....Requiem
(Chorus and Soloists)
(FRANCES YEEND, JAMES PEASE)

SUNDAY AFTERNOON, AUGUST 15

Beethoven.....Symphony No. 3, "Eroica"

Sibelius.....Symphony in D major, No. 2

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Belle Helene, La	*Offenbach*
Carneval	*Dvorák*
Dame Blanche, La	*Boieldieu*
1812 (Ouverture Solennelle)	*Tchaikovsky*
Fatinitza	*Suppé*
Favorite Overtures	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
Fingal's Cave (The Hebrides)	*Mendelssohn*
Fledermaus, Die	*Strauss*
Freischutz, Der	*Weber*
Guarany, Il	*Gomes*
Gypsy Baron	*Strauss*
Husitska	*Dvorak*
La Gazza Ladra	*Rossini*
Light Cavalry	*Suppé*
Merry Wives of Windsor	*Nicolai*
Midsummer Night's Dream	*Mendelssohn*
Mignon	*Thomas*
Morning, Noon and Night	*Suppé*
Oberon	*Weber*
Poet and Peasant	*Suppé*
Rienzi	*Wagner*
Roman Carnival	*Berlioz*
Russlan and Ludmilla	*Glinka*
Secret of Suzanne	*Wolf-Ferrari*
William Tell	*Rossini*
Zampa	*Hérold*

OPERA EXCERPTS

Aida — Ballet Suite	*Verdi*
Aida — Grand March (Act 2)	*Verdi*
Calvalleria Rusticana — Intermezzo	*Mascagni*
Eugen Onegin — Polonaise	*Tchaikovsky*
Goyescas — Intermezzo	*Granados*
Jewels of the Madonna — Camorristi Dance	*Wolf-Ferrari*
La Gioconda — Dance of the Hours	*Ponchielli*
Lohengrin — Prelude to Act III	*Wagner*
Natoma — Dagger Dance	*Herbert*
Prophete, Le — Coronation March	*Meyerbeer*

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Tannhauser — Entrance of the Guests	*Wagner*
Thais — Meditation	*Massenet*

MARCHES

Aida — Grand March (Act 2)	*Verdi*
Coronation March from "Le Prophète"	*Meyerbeer*
Egyptian, Persian, Indigo, "Gypsy Baron," Marches	*Strauss*
El Capitan	*Sousa*
Entrance of the Boyards	*Halvorsen*
March of the Little Lead Soldiers	*Pierné*
Marche Militaire	*Schubert*
Marche Slave	*Tchaikovsky*
Pomp and Circumstance	*Elgar*
Semper Fidelis	*Sousa*
Stars and Stripes Forever	*Sousa*
Strike Up the Band	*Gershwin*
War March of the Priests	*Mendelssohn*
Washington Post	*Sousa*
Wedding March — "Midsummer Night's Dream"	*Mendelssohn*

CONCERTOS

JESUS MARIA SANROMA — Soloist

Piano Concerto in F	*Gershwin*
Piano Concerto No. 1 in G minor	*Mendelssohn*
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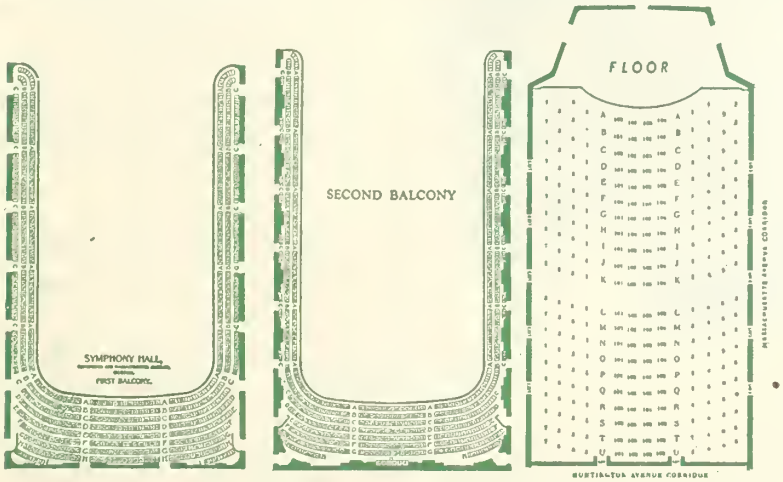

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